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ABSTRACT

This volume contains summaries of 13 presentations at the PACE (Positive Approaches to Children's Education) conference. The titles are: "Fabulous Fitness Fun" (Deborah L. Arfman); "Manipulative Equipment Modified for Success" (Noel Bewley); "Fitness Play-Focus on Fun" (Noel Bewley); "Keeping Them All Moving: Strategies and Activities for Inclusive Groups of Elementary Age Children" (Fiona Connor-Kuntz); "Creative Movement for All" (Margot E. Faught); "Curriculum Counts I: Practical Strategies for Effective Curriculum Building" (David L. Gallahue); "Combining Cooperative and Academic Activities in the Developmental Movement Program" (Deborah A. Garrahy); "Cooperative Group Initiatives: Activity Ideas That Work" (Thomas Green); "Contemporary Line Dances for Kids" (Gwen Hamm); "Curriculum Counts II: Organizational Considerations for Effective Lesson Planning" (Ruy J. Krebs); "Kindergarten Motor Development Curriculum and Activity Ideas" (Armine "Tina" Leaman); "Inclusion in Physical Education" (John C. Ozmun); "Creative Collaborations in Movement and Music" (Lisa Van Scyoc and Deborah A. Garrahy). Includes a conference schedule. (JB)

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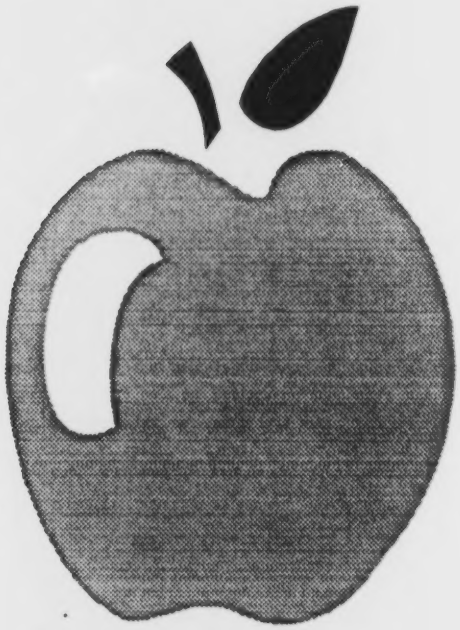
PACE* VII

CURRICULUM COUNTS: PLANNING FOR SUCCESS THROUGH DEVELOPMENTALLY APPROPRIATE MOVEMENT ACTIVITIES



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PACE VII
Conference Schedule

DAY 1 (THURSDAY, JUNE 23)

8:00-8:45	REGISTRATION
8:45-9:00	WELCOME Barbara Stryker: Principal, Lawrence Township Centralized Kindergarten
9:00-10:00	FIRST GENERAL SESSION (Barbara Ettl: "The New I/DOE Proficiencies and Essential Skills for Physical Education"
10:00-10:30	NUTRITION BREAK/FINAL COURSE REGISTRATION
10:30-11:15	BREAKOUT SESSION I/II Noel Bewley/Deb Garrahy: Breakout: Fitness Play: The Focus is on Fun (N. Bewley) Breakout: Combining Cooperative & Academic Activities in the Developmental Movement Program (D. Garrahy)
11:15-12:00	BREAKOUT SESSION II/I Breakout: Repeat Breakout: Repeat
12:00-1:30	LUNCH: ON YOUR OWN
1:30-2:45	SECOND GENERAL SESSION (David L. Gallahue: "Curriculum Counts I: Practical Strategies for Effective Curriculum Building")
2:45-3:00	NUTRITION BREAK
3:00-3:45	BREAKOUT SESSION III/IV (Deb Garrahy & Lisa Van Scyoc/ Noel Bewley) Breakout: Creative Collaborations in Movement & Music (D. Garrahy/L. Van Scyoc) Breakout: Manipulative Equipment: Homemade/Modified for Success (N. Bewley)
3:45-4:30	BREAKOUT SESSION IV/III Breakout: Repeat Breakout: Repeat
4:30-6:00	DINNER: ON YOUR OWN
6:00-7:15	Thomas H. Green "Cooperative Group Initiatives: Activity Ideas That Work"
7:15-7:30	Break
7:30-9:00	WORKING/DISCUSSION SESSIONS (3 TRACKS: PROFICIENCIES/CURRICULUM/ ACTIVE LEARNING)

DAY 2 (FRIDAY, JUNE 24)

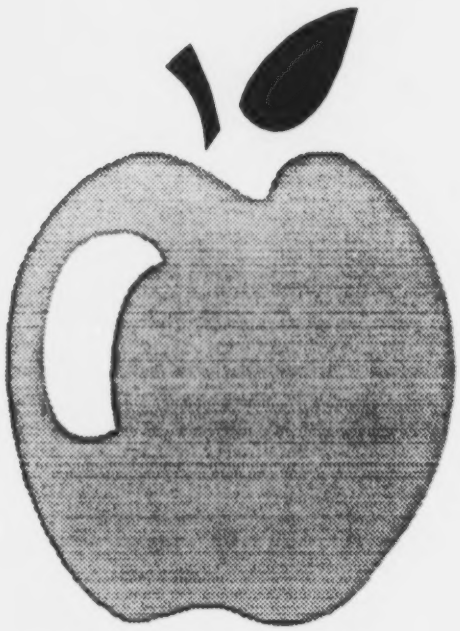
8:45-9:00	OPENING REMARKS
9:00-10:00	THIRD GENERAL SESSION (John C. Ozmun: "Inclusion: Children Working and Playing Together")
10:00-10:15	NUTRITION BREAK
10:15-11:00	BREAKOUT SESSION V/VI (John C. Ozmun/Fiona Conner-Kuntz) Breakout: Inclusive Strategies & Movement Activities for Preschoolers (J. Ozmun) Breakout: Keeping Them All Moving: Strategies & Activities for Inclusive Groups of Elementary Age Children (F. Conner-Kuntz)
11:00-11:45	BREAKOUT SESSION VI/V (Fiona Conner-Kuntz/John C. Ozmun) Breakout: Repeat Breakout: Repeat
11:45-1:30	LUNCH ON YOUR OWN
1:30-2:45	FOURTH GENERAL SESSION (Margot Faught, "Creative Movement for All"
2:45-3:00	NUTRITION BREAK
3:00-3:45	BREAKOUT SESSION VII/VIII (Margot Faught/Armine "Tina" Leaman) Breakout: Kindergarten Motor Development & Activities (T. Leaman) Breakout: Creative Rhythmic Movement (M. Faught)
3:45-4:30	BREAKOUT SESSION VIII/VII (Armine "Tina" Leaman/Margot Faught) Breakout: Repeat Breakout: Repeat
4:30-6:00	DINNER: ON YOUR OWN
6:00-7:15	Country Western Night, Gwen Hamm "Contemporary Line Dances for Kids"
7:15-7:30	Break
7:30-9:00	WORKING DISCUSSION SESSIONS (3 TRACKS: INCLUSION/MOTOR CREATIVITY/CURRICULUM)

DAY 3 (SATURDAY, JUNE 25)

8:45-9:00	OPENING REMARKS
9:00-10:00	FIFTH GENERAL SESSION (Ruy Krebs "Curriculum Counts II": Practical Considerations for Effective Lesson Planning)
10:00-10:15	NUTRITION BREAK
10:15-11:00	BREAKOUT SESSION IX/X (Debbie Arfman/Ruy Krebs) Breakout: Fitness Fun for Everyone (D. Arfman) Breakout: Developmental Games with an International Flair (R. Krebs)
11:00-11:45	BREAKOUT SESSION X/IX (Ruy Krebs/Debbie Arfman) Breakout: Repeat Breakout: Repeat
11:45-12:00	Break
12:00-1:00	CLOSING SESSION/SUMMARY & EVALUATION

PACE* VII

CURRICULUM COUNTS: PLANNING FOR SUCCESS THROUGH DEVELOPMENTALLY APPROPRIATE MOVEMENT ACTIVITIES



JUNE 23-25, 1994

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PACE VII
CONFERENCE ON DEVELOPMENTAL PHYSICAL EDUCATION FOR CHILDREN

June 23-25, 1994

Welcome! PACE VII is presented as a means of promoting a positive view toward the many benefits of quality developmental physical activity in the lives of children. Many fine things are happening in physical education all across North America. The primary purpose of PACE is to bring together individuals who have been responsible for new, innovative, and exciting developmental programs. We sincerely hope that your time will be well spent and that the information contained within these pages will be of real value to you.

PACE VII

Cooperatively Sponsored by

Department of Kinesiology
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FABULOUS FITNESS FUN

Deborah L. Arfman
Indian Creek Elementary School
Metropolitan School District of Lawrence Township
Indianapolis, Indiana

Children naturally love to play with vigor and enthusiasm. By structuring play activities to focus on the various components of fitness, you can help children learn that fitness is fun and worthy of lifetime pursuit.

To get children to actively participate and push themselves beyond what they perceive to be the limit of their individual physical capabilities, they must be motivated. I have found that most children can be motivated by using catchy phrases, and simple suggestions. The enthusiasm they hear in your voice and see in your movements however, is critical to them buying into what you have to say!! BE EXCITED!!!

The following are some ideas I have used that really work!

* Use the word "CHALLENGE." "Push-up challenge," "Jump rope challenge," "I've been challenged by the principal to see if you can..."

* "See if you can improve on last week's performance?"

* "Write your initials on the poster with the number of minutes you were able to continuously..."

* Make the day special by naming it. "MUSCLE POWER MONDAY," "TEAMWORK TUESDAY", "WACKY WORKOUT WEDNESDAY", "TARGET HEART RATE THURSDAY", "FUN & FITNESS FRIDAY".

* Use music whenever you can during fitness activities. Children are especially motivated when you play music that one of their peers has provided. Be sure to screen it first!!!!!

* Use the width of your gym for relays and have lots of teams. See how many times they can collectively go up and back in a designated time limit instead of racing against each other.

FABULOUS FITNESS FUN ACTIVITIES IDEAS

Aerobics exercise to music is very appropriate and can be fun for elementary children. Movements must be very simple and age appropriate for success.

THREE CLAPS

Grades: 1 & 2
Skills: locomotor, listening, pacing, fitness
Equipment: none
Area needed: gymnasium or large defined area

The children space themselves around the perimeter of the gym and face the same direction. Explain that "one clap" means fast walk, "two claps" means jog, and "three claps" means run. Practice all three movements first to be sure that all understand. On your "clap" signal the children begin moving in the designated manner around the outside edge of the gym. Randomly change the pace of the movement by "clapping" either once, twice, or three times. Continue for as many minutes as you feel appropriate.

VARIATION: Use different locomotor movements such as skip, hop, gallop, slide, jump, etc.

FOUR CORNERS

Grades: 2 and Second Semester 1
Skills: locomotor, reading, fitness
Equipment: Movement signs (jog, run, walk, gallop, skip, hop, slide, bear walk, seal crawl, crab walk, run with high knees, etc...). 4 traffic cones.
Area needed: gymnasium or large defined area

Place the cones so that they make a jogging path around the perimeter of your gym. Place a movement sign at each cone. Explain to the children that they are to perform the action that is printed on the sign from one cone to the next. At the next cone they change to the listed action. Continue in the same manner around the 4 cones. Periodically, change the signs to new actions. Continue for as long as you feel appropriate for fitness benefit.

ACTION LAPS

Grades: 2 & second semester 1
Skills: locomotor, non-locomotor, reading, listerning, coordination, fitness
Equipment: Enough Movement signs so all students can pick one, Box or Hoop

Place the signs face down in the middle of the gym. Have a box or hoop next to the pile of signs for collecting the used ones. Have the children assembly around the outside edge of the gym and face in the same direction. Have a child pick a sign and hold it high for all to read. Dispose of it in the hoop or box. The children begin movement around the gym in the action designated by the sign. Call to another child to pick a new sign and change the action. Continue until all have had a turn picking a sign. Tell the children to keep moving in the original action until they know what action to change to. This is a non-stop activity so encourage all to hang in there through-out the activity. Be aware that this can take a long time if each student gets to pick a sign so call on the students relatively quickly.

HUFF 'N PUFF

Grade: 1 & 2
Skills: fitness, coordination, stationary exercises, jogging, tagging
Equipment: Tape markings on floor - one for each student
Area needed: gymnasium

Arrange floor markings about three feet apart in 5 lines.

x x x x x

x x x x x

x x x x x

x x x x x

Designate two students as taggers (Huffs). Each child will stand on his/her own mark. Explain that this is a tag game but they cannot leave their spot. They will have to perform an exercise, on their spot, to avoid being tagged. Demonstrate in-place exercises such as jumping jacks, jogging in place, marching with high knees, vertical jumping, arm circles, mountain climber, etc. When you tell them to begin the Huffs will try to tag anyone that they catch standing still. If a child is caught not exercising he/she must jog 2 laps around the outside edge of the gym. Continue the activity for one or two minutes and then choose 2 new Huffs. Encourage the students to be creative with their stationary exercises. Be sure to compliment their choices of exercises by using their names. Play for about 10 minutes.

CONGA

Grades: 2, 3, 4, 5
Skills: jumping rope, hula hoop, listening, cooperation
Equipment: Equal # of hoops and ropes, music, place markings
Area needed: Gym floor with tape markings about 3 feet apart in 5 lines

Set out, in an alternating pattern, the jump ropes and hula hoops. Tell the class to stand on a spot with a rope or a hoop. Explain that once the music begins they will pick up their piece of equipment and begin jumping or hooping while staying on the spot. When the music pauses they will set the equipment down and change to the alternate piece of equipment, ie. hoop to rope, rope to hoop. Stress that they must always alternate at each pause of the music or someone will not have the right piece of equipment. Pause the music every few minutes. Be sure you have the same number of hoops and ropes even if you have an odd # of students. Continue for the duration of one or two songs.

FITNESS COUNTDOWN

Grades: 2, 4, 5
Skills: jogging, rope jumping, push-ups, curl-ups, tricep dips, Mule kicks
Equipment: 5 cones, instruction signs, jump ropes
Area needed: gym or large defined area.

Make the following signs to attach to each cone. Set the cones out in a large rectangular area.

#1 DO 10 PUSH-UPS THEN JOG 5 LAPS
#2 DO 10 CURL-UPS THEN JOG 4 LAPS
#3 DO 10 CRAB WALK PUSH-UPS (tricep dips) THEN JOG 3 LAPS
#4 DO 50 JUMPS THEN JOG 2 LAPS
#5 DO 10 MULE KICKS THEN JOG 1 LAP

Have the students go to the fitness area and begin walking in a clockwise direction. Have groups of 5-6 begin at station #1 and do the fitness challenge that is listed. Begin groups of students at about 15-20 second intervals so that they are spaced out. Encourage them to go at their own pace through the challenge course. When they are finished, have them go to a designated area and do cool-down movements and stretches until all have finished.

FITNESS STATIONS

Grades: 3, 4, 5
Skills: jump rope, aerobic exercises, strength exercises
Equipment: Numbered station signs. Examples include: jumping rope, curl-ups, push-ups, mountain climber, tricep-dips, step-ups, variety of stretches, pull-ups (if equipment available), etc. music.

Post the signs around the gymnasium. Use about 7-9 depending on your class size. Make at least three of them jump rope stations to encourage aerobic activity. Be sure to not place 2 aerobic activities side-by-side. Have 2-3 students at each sign and explain that they will do the indicated activity for about 1-2 minutes. Encourage perseverance at each station. Let them rest for 15 seconds between each station. Begin the music and time the duration at each station as they progress clockwise throughout the circuit. Use a whistle or some other signal to move them from station to rest to station.

CRAB WALK SOCCER

Grades: 3, 4, 5
Skills: crab walk, blocking, kicking, batting
Equipment: Beach ball, floor lines to indicate goal and center lines
Area needed: Gym or large defined area

Mark your playing area with three lines about 15-20 feet apart. Two of the lines are end or goal lines and the other is the center line. There is no defined side lines, play the ball off the wall. Divide your class in half and have each team sit on a goal line. Explain that this is where the goalies will sit in crab walk position. They are the only ones who can bat the ball with their hands. Their job is to keep the ball from flying past the goal line. If the ball passes over the goal line too high, the teacher will call it no goal. Goalies cannot stand to stop a ball. The inside players may crab walk anywhere within the playing area trying to kick the ball from crab walk position over the opponents goal line. If it is touched with a hand by an inside player they will have a one minute penalty. Have each team count off 1, 2, 1, 2, etc. The one's will be the first inside players and the two's will be goalies. Change positions every 2-3 minutes.

CARPET SQUARE TWISTER

Grades: 3, 4, 5
Skills: balance, strength, coordination
Equipment: carpet square for each student, lively music
Area needed: smooth, hard surface

This is a simple, fun activity that requires a little bit of creativity and a lot of care in following safety directions. Explain to the students that they are to stand on the carpet, nap side down, with both feet on the carpet at all times. They cannot step on the carpet with one foot and push with the other or in any way move without both feet on the carpet at the same time. There should be a strict penalty if anyone acts in an unsafe manner during this activity.

When the music begins, the children simply try to move around the room using their upper body to provide momentum, on the carpet square. Watch the creativity emerge as their bodies twist, sway, rock, and shuffle to the beat of the music!

RELAYS

Grades: 1, 2, 3
Skills: strength, flexibility
Equipment: carpet squares or scooters
Area needed: smooth, hard surface

These relay ideas are meant to help build upper body and leg strength. The children can be encouraged not to compete by using the width of your gym and having many students going at the same time.

CARPET SQUARE OR SCOOTERS:

On knees, pulling against the floor with hands only.
On bottom, facing forward, pulling with feet only. The arms can simulate a rowing motion to help with momentum.
On bottom, facing backwards, pushing with feet only.
On abdomen, pulling with arms and pushing with feet.
On abdomen, pulling with hands only

LEAP FROG: Encourage full extension of the legs on the push off and a full squat on the downward motion. Really works the quads!

CRAB DINNER: Crab walk out and seal crawl back.

TAG GAMES

STOOP TAG: Grades 1 & 2. Select two students to be taggers. Explain that to avoid being tagged they must get into a squat position. Be sure they know to keep their hands and fingers to the inside of their feet while in a squat to avoid being stepped on. When a student gets tagged, he should stand in a crazy shape, frozen, with one hand high in the air. Another student can unfreeze him by giving him a high five. For safety, instruct the students to look where they are going at all times.

FLAG TAG: Grades 3, 4, 5. This is best played in a very large area. Give each child two strips of cloth to tuck into each side of his/her waistband. The object is to pull each others flags without touching each other. As long as you have a flag you can continue running. When you lose both flags you have to get down on one knee. From this position you can pull the flag of a passing student and begin running again. If a lot of students are down, begin the game again. This game is highly aerobic.

PARTNER TAG: Each student chooses a partner. (A & B) A is "it" and must chase B. Students stand about 6 feet apart. A says "ready", B says "go". When A catches B they reverse the whole process. There is no safe zone in the gym.

SHARK ATTACK: Place tape markings on the floor in the shape of a triangle about 8 feet apart. Have enough triangles to accommodate all your students. Have each child stand on a mark then designate one of them the shark. The shark stands in the middle and tries to tag one of the other students as they try to run from one spot to the other. They cannot occupy the same spot at the same time. When someone is tagged, he/she becomes the new shark.

EVERY MINUTE COUNTS

Here are come additional suggestions for keeping things moving in class.

* In games that require the students to go "out", have them come out of the game and perform a designate exercise(s) such as 5 sit-ups and 5 push-ups then go back into the game. This allows the students to stay active and usually eliminates a winning team. The game just becomes a continuous game played for a specific time limit.

* If there is a base for resting or being safe, have the children do stretches while utilizing the base. They cannot go there and just stand.

* Have the children begin fast walking the perimeter of the gym immediately upon entering. Give the lesson instructions while they are quietly fast walking.

* Whenever students are sitting in squads or groups, encourage doing sitting stretches as they quietly listen to your comments or instructions. Make it a gym rule that whenever they sit on the floor, unless otherwise instructed, they should be doing flexibility exercises for their legs and lower back.

* Teach a variety of specific exercises and use the name of the exercise consistently. Repeat the same exercises often enough so that the children learn what action goes with each "named" exercise. Add new ones at each grade level. You will not have to show what you mean each time an exercise is used in class. An added bonus is that the students will be able to successfully lead the class in an exercise session at any given time.

* Provide instruction for modifying exercises so that there is an entry level for all students. If a student can't physically do a push-up, for example, he will be inclined to feel self-conscious. Show the whole class a modified push-up and encourage all to not be afraid to use it on any given day if they feel so inclined.

* Let the students know that you like what they are going often. Be sure to use their name and be specific about what you see that you are praising: "Johnny, I like how straight you keep your body while doing push-ups." "Katie, your curl-up position is great! I like how you keep your eyes focused on the ceiling."

MANIPULATIVE EQUIPMENT MODIFIED FOR SUCCESS

Noel Bewley
Indianapolis Public Schools
Indianapolis, Indiana

THIS EQUIPMENT IS DESIGNED AND OR MODIFIED TO ALLOW MORE STUDENT PARTICIPATION AND A HIGHER RATE OF SUCCESS WHILE LEARNING HOW TO THROW, CATCH, KICK AND STRIKE. THE EQUIPMENT IS INEXPENSIVE AND EASY TO MAKE, MANY OF THEM CAN BE MADE BY THE STUDENTS AND USED AT HOME.

MANIPULATIVE EQUIPMENT IDEAS

BAG BALL

Bag ball: Take a handful of nylon hose scraps, make it into a ball, put it into the center of the bottom of a plastic bag. Tighten the bag around the ball of nylon and twist it to keep it tight. Tie the remaining part of the bag in a knot close to the ball of nylon. Cut off the neck of a balloon and cover the ball with the balloon. Cut the tail of the bag to any length.

Mini bag ball: Make a bag ball using less than an inch diameter of nylon, a small bag and small balloon.

Monster bag ball: Put a double or triple handful of nylon scraps or rags in the center of the bottom of a 13 to 30 gallon trash bag. Finish it off like you did the bag ball.

Tube javelin: Put the tail of a bagball into a golf tube and tape the ball to the end with duct tape.

Hose foxtail: Put a small ball inside an 18 inch piece of nylon hose. Tie one end. Try a tennisball, rubber ball or a bag ball.

Hose pigtail: Put a small ball in the center of an 18 to 24 inch piece of nylon hose. Tie both ends as close to the ball in the center as possible.

THE ABOVE OBJECTS DON'T TRAVEL AS FAST OR FAR AS NORMAL BALLS OF THE SAME SIZE AND WEIGHT, SO MORE FORCE CAN BE USED IN LESS SPACE. THE BALL STOPS SOON AFTER IT HITS THE GROUND SO THERE IS MORE THROWING AND CATCHING AND LESS CHASING. THE TAIL CAN BE CAUGHT AFTER THE BALL HAS BEEN MISSED SO MORE STUDENTS HAVE SUCCESSFUL EXPERIENCES.

HOSEBALL:

The hoseball is made by putting a large ball inside one leg of panty hose and tying a knot to close the opening. The hose serves as an elastic band.

SCOOP AND STRING BALL:

The string ball is a wiffle type ball connected to the top fourth of a two liter soda bottle by a five to eight foot string. A hole is made in the cap of the bottle. The string is taken through the hole form the top and tied. The other end is tied to the ball.

The string ball and hoseball can be used in a small space. Players don't have to chase because the ball always returns to the sender.

7" LOW DENSITY FOAM BALL: Nerf type ball.

PLASTIC BAG: Use any plastic bag from a store.

The low density ball is great for low skilled students batting and striking. The plastic bags are novel throwing, catching and kicking objects for low skilled students.

BROKEN HOOPS:

This piece of equipment is made by cutting a bent hula at the crease and placing both ends in traffic cones.
MODIFICATIONS:

1. To raise the height of the arch, place one or both ends of the hoop in golf tubes.
2. To widen the (net), use three cones and two arches. The middle cone must have a hole large enough to accommodate the ends of two hoops.

These arches are used as nets, floor hockey goals, soccer goals, obstacles in dribble courses for floor hockey, basketball, and soccer. The arches are used as bases in tag games and for field day obstacle courses. These can also be placed on the floor for ball rolling targets.

GOLF TUBES:

The best prices for these are at used sporting goods stores or discount golf shops. Connect two of the tubes and stick the ends into two 18" traffic cones to make a tennis net.

HOSE RING STRETCH BAND: Make a hose ring by pulling a half length of nylon hose onto your arm and roll the hose down until it is a tight ring. For my gym I use about 100 connected rings to cross the length of the gym. This line is used for all net games and attached to the supports for the backboards to make a line to throw over.

Hose ring variations:

1. Two or three rings connected can be shot like a rubberband. We play catch and golf with these.
2. Fifteen or twenty connected rings will make a jump rope or band for a chinese jump rope.

Other useful equipment:

Tornado tube times: Use a tornado tube to connect two liter bottles after filling one about 1/3 full with grass seed or white sand. Add or subtract sand to adjust the time. The tubes are sold at most toy stores.

BROWN BUTCHER PAPER: Tear off a sheet and type it to the wall as any type target, high for basketball and low for softball.

THROWING AND CATCHING ACTIVITY IDEAS

INDIVIDUAL

1. INDIVIDUAL TOSS AND CATCH
2. OVER AND UNDERHAND THROW FOR DISTANCE
3. WALL THROW AND CATCH
4. TRICK CATCH
5. TARGET THROWING
6. GOLF

PARTNERS

1. TOSS AND CATCH
2. TWO BALL TOSS AND CATCH
3. WALL REBOUND
4. FOLLOW THE LEADER
5. NEWCOMBE

GROUPS

1. KEEP AWAY
2. RUN DOWN
3. ULTIMATE

ACTIVITIES: BALL AND PADDLE

INDIVIDUAL

1. KEEP IT UP - JACKS, HOW MANY, 30 SECOND HOW MANY CHALLENGE TO 50, TRICK SHOT
2. SERVE 10
3. WALL REBOUND
4. PADDLE GOLF

PARTNER AND TEAMS

1. KEEP IT GOING FOR VARIATIONS SEE KEEP IT UP
2. SERVE AND CATCH (FOREHAND, BACKHAND, OVERHEAD, UNDERHAND)
3. GUTS

FITNESS PLAY - FOCUS ON FUN

Noel Bewley
Indianapolis Public Schools
Indianapolis, Indiana

WARM UP ACTIVITIES

HOPS AND TUBES

Equipment: One hula hoop and one golf tube for each player.
Description: Each player puts his hoop on the floor, holds one end of the tube, puts the other end inside the hoop, and travels around pushing the hoop in front of him. Players travel throughout the space without colliding with others. Players who collide place their tube inside the hoop and jump it 5 times before returning to play.

Variations:

1. Travel in varied formations including circling the area, figure 8, criss crossing the area, of following a leader.
2. Set up obstacles in the area.
3. Use different locomotor patterns.
4. Decrease the space.
5. Play tag with one color of hoop the chasers.

DISCS AND TUBES

Equipment: One flying disc and one golf tube for each player
Description: Balance the disc on the end of the tube and travel around the area while avoiding others.

Variations:

1. Travel in varied formations.
2. Stop and try changing body positions such as stand on one leg, kneel, sit down, and lay down.
3. Try twisting, turning, spinning and rolling while balancing the disc.
4. Exchange tubes with another player.
5. Attempt to knock others disc off while balancing yours.

TWIRLING DISC

Equipment: One flying disc for each player
Description: Place the index finger on the inside rim of the disc and twirl the disc
Travel around the area avoiding other players

Variations:

1. While traveling change twirling fingers and twirling hands.
2. Explore body shapes and levels while twirling.
3. Play frozen frisbee. Any time the disc is dropped the player must freeze until another twirling player returns the disc.

HULA HOOP

Equipment: One plastic hoop for each player
Description: Try the following hula hoop tricks

1. Hula hoop around the right arm, left arm, both arms, neck, waist, knees and one ankle.
2. Jump the hoop like a rope.
3. Hold the hoop at your side with it touching the floor, cross your legs to step into the hoop and to step out of the hoop.
4. Hold the hoop horizontally above your head, drop the hoop over your body so it without hitting your body, then jump "out, in, out, in and do it again."

TOM AND JERRY

Number of Players: 2 or 3 per group
Grade Level: K - 3
Play Area: Any large play area
Equipment: 20 cones and 10 broken hoops for every 20 players
Formation: Players and arches are scattered throughout the gym
Procedure:

1. This is a 'one on one' tag game.
2. Player #1 is Tom the cat and player #2 is Jerry the mouse.
3. Tom chases Jerry throughout the area. If Tom catches Jerry the players switch roles.
4. The new Tom must say the abc's before beginning to chase.
5. Jerry is safe under the arch (mouse hole) until Tom can count out loud to 10.

Variations:

1. Have 2 toms chase 1 Jerry.
2. Have the new Tom do_____ exercises before chasing.

KILLER WHALE TAG

Number of Players: 3 or 4 per group
Play Area: Any large play space
Equipment: 3 traffic cones per group
Formation: Groups of 3
Procedure:

1. Place the cones in a triangle 15 to 25 feet apart.
2. Designate 2 or 3 seals and 1 killer whale.
3. The seals try to move from island to island without being tagged by the killer whale.
4. The seal that is tagged becomes the new killer whale and the killer whale becomes a seal.
5. There are 3 islands per group. Players must remain in their 3 island area. Color coding the cones helps the younger players.
6. Players cannot be tagged when touching an island.

Variations:

1. There can be only one seal on an island.
2. The killer whale stays the killer whale for 1 minute. The seals score 1 point for each island they reach and the killer whale scores 1 point for each tag.

DRAGON'S CROWN TAG

Number of Players: 3 or 4 players per group
Play Area: Any large play space
Equipment: 1 frisbee or deck tennis ring per group
Game Description:

1. Designate 2 or 3 attackers and one dragon.
2. The dragon places the crown on the floor and stands ready to protect it.
3. The attackers try to take the crown and places it over his head before being tagged, he becomes the new dragon.
4. If an attacker takes the crown and places it over his head before being tagged, he becomes the new dragon.
5. Every time there is a new dragon, the attackers huddle in a safe place to devise a team plan for recapturing the crown.
6. The dragon's touch (tag) freezes the attackers' hands behind their heads.
7. A tap on the elbow by an attacker thaws the frozen player.
8. The dragon cannot touch the crown.

Variations:

1. The dragon stays the dragon for 1 minute. The dragon scores 1 point for every tag and the attackers score 1 point for every crown recaptured.
2. The dragon's touch sends the touched player to a designated area to be energized (exercises such as jump rope, hula hoop, juggle).

TWO ON ONE TAG

Number of Players: 3 per group
Play Area: Any large space
Equipment: Cones for bases
Formation: Scattered
Procedure:

1. Divide the group into 3 players per group.
2. Designated 2 chasers and 1 runner.
3. The runner flees as the chaser counts to 10.
4. The chasers chase until the runner is tagged.
5. The runner then becomes a chaser and counts to 10.

Variations:

Options:

1. All players dribble a basketball or soccer ball.

CONES UP CONES DOWN

Number of Players: 10 - 20
Play Area: Any large open area
Equipment: Two traffic cones for every three players
Formation: Traffic cones and players are scattered throughout the area
Procedure:

1. Divide the group into two teams.
2. Group 1 tries to knock down all of the cones.
3. Group 2 tries to set the cones up after they are knocked down.
4. The set up team (group 2) may not touch the cones until they are knocked down.
5. At the end of 30 seconds, stop play and count the number of cones up.
6. Have the teams switch roles.

Variations:

1. Designate the way the cone must be knocked down or set up. (Hands only, feet only, elbows only).
2. This game can be used as a station activity with two players and three cones.
3. Increase or decrease the time limit.

SHOOTOUT

Number of Players: 2 - 20
Play Area: Any large play area
Equipment: 2 foam balls for every 3 players
Formation: Scattered
Procedure:

1. This is a 'one on one' dodgeball game.
2. Divide the class into groups of 3s and number the players 1,2,3.
3. Player #1 stands out of bounds as a referee.
4. Players #2 and #3 each take a ball and stand across the area from each other.
5. There are no restrictions on movement or throwing as the players try to hit each other with the FOAM balls.
6. Once a player is hit, the game is over the player #2 is the next referee while #1 and #3 play.
7. All groups play at the same time, but players are only playing with their own group. However, a player may use players from other groups as screens.

Variations:

1. Each game lasts a set time (example 1 minute) and count the number of hits.

ULTIMATE KEEP AWAY

Number of Players: 4 - 6 per game. The number of games depends on the space and the number of studens.
Grade Level: Upper elementary
Play Area: Any large open area (inside or outside)
Equipment: One 8 1/2" playground ball per group
Formation: The area should be divided into courts, approximately 25' by 25', with 4 to 6 players in each court.

Procedure:

1. Divide the class into groups of 4, 5, or 6.
2. Divide the groups into teams A and B.
3. The game begins with one team taking the ball out of bounds.
4. The offense tries to score points by completing passes to their teammates. The defense tries to block or intercept the passes.
5. An incomplete or intercepted pass results in an immediate possession by the defensive team. This is the only way for the defense to take possession of the ball.
6. No contact is allowed and players fouled get possession of the ball.
7. Players with the ball may not travel (this is not a strictly enforced rule). Players who travel are asked to move back to their original point of possession.
8. The first team to score ten wins and the game starts over.

Variations:

1. Use another object (football, yarn ball, frisbee, deck tennis ring).
2. Have the offensive team keep possession for one minute and count their catches and the defense's interceptions. The offense takes the ball out of bounds after an interception.

CONTINUOUS TAG

Number of Players: 5 to 15 per team
Play Area: Large open space divided in half
Equipment: None
Formation: Each team scattered in their half of the area
Procedure:

1. Divide the group into two teams.
2. Designate an endline at the back of each area. This is the scoring line for the opposing team.
3. Players from each team try to run across the opposing teams area to the end line. Players in area A attempt to cross area B without being tagged by area B players.
4. Players at any time may choose to stay in their area and be a defender or attempt to go on offense and try to cross the opposing teams area.
5. Any player who is tagged trying to cross to the end line must go to the _____ area until released.
6. Tagged players may be released by any teammate who has reached the end line and is returning to their area.

Variations:

1. Have scoring tokens at each endline to keep score.
2. Have all players dribble a ball.

VARIATIONS ON FOLK DANCE FUN

La Raspa

Equipment: Music for La Raspa and one hoop for each player
Description: Scatter formation with each student standing inside a hoop. All dancers do the "La Raspa" step inside the hoop. Dancers do the following activities during the circling portion of the dance.

1. Shuffle around your own hoop.
2. Step in and out of as many hoops as you can.
3. Pick up the hoop, use it like a steering wheel, and drive around gym.
4. Spin the hoop like a top and skip around it.
5. Shuffle around the gym moving the hoop with your shuffling feet.
6. Try La raspa tag. Designate one chaser for every 5 to 8 players. Any player tagged must freeze in a heel forward position until another player faces him and they do three La raspa steps and an elbow swing in both directions.

HAVA NAGILA

Fun:
Equipment: Music "Hava Nagila"
Description: Have the class cluster at one end of the gym facing the teacher. Everyone does the grapevine (hora) step moving toward the opposite end of the gym. As the teacher gets close to the other end he/she shouts go and everyone runs to the starting place. There they begin the dance again.

COOL DOWN

CARS AND TANKS

Number of Players: 20 or more
Play Area: Any large space
Equipment: One foam ball or balloon for each players
Formation: Pairs scattered
Procedure:

1. Scatter foam balls or balloons over the play area.
2. Player A stands behind player B and A puts his hands on B's shoulders. B shuts he eyes and puts his hands up bent at the elbows, palms pointing forward.
3. A slowly pushes B to drive him like a car, avoiding other cars and all balls or balloons on the floor.
4. Any time a car or driver touches anything (ball, balloon or person), driver and car switch places.
5. When the leader shouts "tanks", the front player becomes a tank and may with the help of the driver pick up a balloon or ball to toss at other tanks. The tank is blind (eyes shut) so the driver must shout "fire" when there is another tank within range.
6. Any tank hit must switch roles (tank and driver).

SCULPTURES

Equipment: None, or lots it depends on the Artist
Description: Players get in pairs and one player is the sculptor and the other is the clay. After gently softening the clay (massaging and patting the back) the sculptor makes the clay into the most interesting work he/she can design (in one minute). The clay does the best job possible of holding still in any position the sculptor designs. After waiting a few seconds to admire his/her work the artist says, "1,2,3,4,5 you're alive". The roles are now reversed.

Variations:

1. Break out the hoops, discs, golf tubes etc. and make that sculpture really interesting.
2. Once the product is finished, bring it to life by moving one joint (elbow) a few times and you've created a toy. You are now a Toy maker.

HOOP THE HOOP

Equipment: 3 to 5 plastic hoops
Description: Players join hands and form a circle. Two players release hands and join hands again with their hands through a hoop. The hoop is moved around the circle with each player going through the hoop without releasing hand grips.

Variations:

1. Use more than one hoop.
2. Every one sit down.
3. Send one hoop clockwise and on counter clockwise.

GROUP BAG JUGGLE AND HACKY BAG

Fun:
Equipment: 10 to 20 plastic bags
Description: Form a circle and toss and/or kick the plastic bags around the circle. Use two colors of bags, kick one color and toss the other. Every 30 seconds or so call for a direction change.

KEEPING THEM ALL MOVING: STRATEGIES AND ACTIVITIES FOR INCLUSIVE GROUPS OF ELEMENTARY AGE CHILDREN

Fiona Connor-Kuntz
School of Physical Education
Indiana University-Purdue University at Indianapolis

Title 511 IAC 7-12-2(a) requires that students with disabilities be placed to the maximum extent appropriate with nondisabled children, that students with disabilities only be removed from general education when it has been documented that even with aids etc., satisfactory education cannot be achieved, and finally, that children attend their home school unless their Individualized Education program requires another arrangement (Indiana Department of Education, 1992). As a result, children of all ages, with all types of abilities and disabilities attend general physical education classes along with their nondisabled peers. Physically educating these large heterogeneous groups of children, so that all children have an opportunity to improve their skills, experience success, and enjoy physical activity, presents a challenge. The following test provides strategies, modification ideas, and sample activities which can help physical education teachers who teach inclusive groups of children.

Adjusting For Inclusive Settings

Mizen and Linton (1983) proposed six steps to effective mainstreaming. First, the teacher must prepare an environment which respects and values individual differences. To do this, it is necessary to confront rather than ignore differences by encouraging children to ask questions. The class may discuss why people make fun of others, and how they feel when they are the one who is made fun of. In cooperation with the classroom teacher, children could be asked to read books which are available addressing the issue of individual differences. A person with a disability could be invited to class to talk about their life, and to give the students an opportunity to ask questions. Videos which speak to children about how to act around other children who seem different can be useful, and in particular, "The Same Inside" which can be borrowed from any March of Dimes chapter is very appropriate for elementary school children. Simulation of conditions which may result in disability can be useful to make children aware of some of the difficulties, or lack thereof, which people with different types of conditions may experience. The following teeball activity, with specific role assignments can be used to simulate disabilities in physical education, preferably before children are placed in the inclusive environment.

SIMULATING IMPAIRMENTS THROUGH TEEBALL

1. Divide students into 2 or more teams depending on class size.

2. Communicate differing abilities/specific impairments to the students using index cards (verbal for younger students) instructing each student how to act. Up to 1/3 of the students on each team could have simulated impairments.

3. Each student should keep the information on his/her assigned ability to him/herself.

4. Each student should be encouraged to remember her/her assigned ability throughout the activity, not just when it is his/her turn to hit or field.

5. When all students are ready, begin the game.

6. Encourage acceptance of differing abilities using positive reinforcement of appropriate student comments and actions.

Examples of simulations:

a. *Mental impairment:* When batting, hit the ball and run straight to 3rd base. Ignore all of your teammates directions (including being out) until they physically come over and show you where to go. When fielding, shy away from fly balls, letting them land, and throw to the wrong base.
b. *Upper-limb amputation:* Tie one arm to your side and pretend not part of it is there to use.
c. *Cerebral palsy:* Tie both legs together just above the knees. Circle your arms randomly as you run. Occasionally, as you experience difficulty, fall down.
d. *Lower-limb impairment:* Use a wheelchair to get around. Your legs do not move.
e. *Upper-and lower-limb impairment:* Use a wheelchair, but you have to ask someone to push you. You need help to hold the bat, and do not hit the ball very hard.
f. *Autism:* When up to bat, hold bat in one hand, grab ball with other hand and look at it. Put on tee, hit with good swing and stand there, then run wildly toward first base, but overrun without touching it. When fielding hold onto ball and study it before throwing at random to no particular target.
g. *Hearing impairment:* Ignore all verbal directions and do not speak or answer questions with signals. Even if they shout, you still do not hear.
h. *Visual impairment:* Wear glasses covered with wax paper and play using only the sight you have through the glasses, without peaking around. Do your best.

The second step requires avoiding practices which unwittingly contribute to embarrassment and failure (Mizen & Linton, 1983). One practice to eliminate is allowing children to select their own teams in front of the class. The children who are chosen last, with or without comments such as, "Oh, I guess we'll have Johnny if you have Susie!" will not feel very motivated to perform well, nor will they feel positive about their experience in physical education. As an alternative to captains choosing teams in class, the teacher may group students by numbering off or using certain colors or pieces of equipment, or she/he may meet with team captains privately to select teams in advance of class. Whenever groups are announced or posted, the children's names should be arranged randomly so no ability order is evident. Similarly, elimination games are not very inclusive. The children who need the most time to work on their skills are typically eliminated first, which reduces their practice time. Further, attention is drawn to children for the poor performance which caused them to be "out" which opens them up for embarrassment and ridicule. Instead of children being eliminated when they make an error, they may be asked to perform a remedial task which will help them with the game skill in the future, and completion of that task can earn them entry back into the original game, for example. When two or more teams/groups are involved in the activity, a child who is eliminated on one team, may then move to a different group and be back in the game.

The third step is building the ego strength of all children. This involves, for example, providing successful experiences, setting realistic expectations, helping each child to recognize his/her realistic abilities, and using positive reinforcement (Mizen & Linton, 1983). For instance, when children are working on skill development, a series of stations with progressively more difficult activities could be planned. Children may be allowed to rotate through these activities at their own pace, thus choosing to work within their realistic abilities, and achieving success,which in turn leads to positive reinforcement.

Providing individual assistance, and keeping children active is the fourth step recommended by Mizen and Linton (1983). The ability station teaching approach described previously would help accomplish this, because as the students work independently on the activities, the teacher can rotate around, providing assistance as needed. To avoid inactivity during drills and practice, mass activities in which all children have a task, and all children are moving would be preferable to relays and games in which children take turns to perform (Connor & Lyter-Mickelberg, 1993). A simple modification of a running relay, where instead of a line of children running one at a time, the size of each team is reduced to two, and the relay is "never-ending," could be as follows:

Never-Ending Relay: Children are divided into pairs, and positioned opposite to one another at least 30 feet apart. Each person has two beanbags/similar small objects. On the start signal, each player picks up one object and takes it across to the other side where she/he puts in down by his/her partners remaining object, then returns for another object. The goal is to have no objects at your start point, but since for each object a player moves another one arrives from his/her partner, the game should be never ending. If the teacher suspects an unequal match, the faster student could be given at least one extra object. A variety of locomotor movements, movements on different levels, animal movements, or movements on scooters could be employed. Also, if a child uses a wheelchair to ambulate, his/her objects could be placed on a table or box at a convenient height so she/he can independently pick up the objects.

Some fortunate physical educators receive assistance from a classroom or special education assistant assigned to the gym. If so, it is a good idea to use that person in a general helping role at least part of the time, so the individual child they have been assigned to help is not singled out. In addition to adult volunteers, the use of "buddies" or peer tutors can help children to stay active. However, for a program to be successful and offer benefits to all participants, including the teacher, the following steps must be followed diligently: (a) fulfill administrative prerequisites such as gaining schoolwide support for the concept; (b) target peers through open nominations, so no potential participants are excluded, and no one is forced to participate; (c) orient peers to individuals with disabilities by promoting awareness of differences and disability; (d) orient peers to your skill program, including how to simplify skills, how to provide positive, instructional feedback, and how to manage behavior including knowing when to solicit help from the teacher; and, (e) schedule and conduct the program. In order that students who act as peers do not miss out on their own educational activities, flexible scheduling can be employed so any one peer tutor does not repeatedly miss the same activity. Also, peers who act as tutors, must be willing and able to make up any work they miss while serving in their helping role (Connor, 1991).

The fifth step suggested by (Mizen & Linton, 1983) involves ability grouping to allow for mastery teaching. This would allow time for a child with a disability, and others who need a little more time, to perform a skill successfully before moving on. On the other hand however, there are advantages to using mixed ability groups, so that children of higher ability may learn the process of a skill more thoroughly by having an opportunity to help students with lower ability. In turn, students with lower ability can benefit from having skilled models to observe as they practice skills.

The sixth and final step requires the teacher to alter and adapt (Mizen & Linton, 1983). Using the five steps previously outlined facilitates much alteration and adaptation, merely by thinking about activities and organizing lessons differently. To promote a successful inclusive environment for all students, rules and equipment may need to be modified for some or all of the participants. If rule changes are necessary,

the children are often the best qualified to decide what is necessary. Also, when children set the rule modifications, they have ownership for those, and are less likely to challenge them when a child succeeds because of a modified rule. In fact, children often feel proud when a child is able to succeed because of a rule change they, themselves made. And, children will often go much further in their alteration, than the teacher would have though air or feasible. Equipment modifications should enable a child to participate in an activity with as much independence as possible, while maintaining the integrity of the game as much as possible. For example, in a game of teeball, a child who is unable to swing the bat forcefully, and similarly could not kick it, roll it, or throw it successfully to get to first base, may be allowed to drop a large dice which would dictate their fate. The dice might read first, second, third, and home on four of it's faces, with the other two faces depending on the complexity of the game. If you are teaching balls and strikes, then label the faces accordingly; but, if it is simply on base or out, then put out on both faces. Using a system such as this, a child with a disability is still playing by the same rules, in that even with the dice rolling instead of batting she/he can be out or may have a ball/strike count accruing. The most important thing to keep in mind when modifying rules and activities, is that someone designed the activities in the first place, the rules are not set in stone, and there is no reason why activities can't played differently.

Adapting Activities

Moorhouse (1989) described seven activity variables, any or all of which could be manipulated in order to make a game or activity more inclusive:

1. Activity purpose
2. Movement
3. Organizational patterns
4. Number of players
5. Communication
6. Equipment
7. Limitations

Whenever, an activity is not successful, or does not allow your students to be successful, you may be able to modify it through one or more of these seven avenues, rather than discarding the activity. It will usually be easier and better to modify your activities to meet the specific needs of your group, as opposed to looking for different activities which will suit as is without modification.

To illustrate the concept of adapting existing activities, eight typical elementary physical education activities were selected, including two simple games, one partner activity, one team sport, one cooperative game, one rhythmic activity, and two gymnastic stunts, respectively (Gabbard, LeBlanc, & Lowy, 1989). Following the description for the Gabbard et al. (1989) version of the game, are ideas of activity adaptations using Moorhouse's (1989) seven variables as a guide.

Agents and Spies: Played on the playground or in the gym, with one large ball or slightly deflated playground ball, and one pin per group. The class is divided in groups of eight, and each eight players form two teams in single file, behind lines 40 feet apart, with the equipment in the center. Each team has four players, who line up and wait for the signal. One line is designated "agents" and one is "spies." The first spy from the spy line picks up the pin and tries to run back to the line before the agent hits the spy; if the spy gets home safely his/her team receives two points. After everyone has had a turn, the teams reverse. Any number of teams may play at the same time. After a designated time, the team with more points wins (Gabbard et al., 1989, p. 7).

Adaptation Ideas -- The stated **purpose** is to score the most points, however, the teams could be challenged to score a fixed number of points which may actually require several of the team members to be tagged. The **movement** is running as fast as possible, but could be to hop, crawl, or scoot. Also, the movement of each agent could be matched to the anticipated speed of the corresponding spy. **Organizational pattern** has the equipment in the center, but it may be placed in two separate locations, placing the agent and spy farther apart, and increasing the role of throwing accuracy of the agent, rather than speed. The **number of players** is two lines of our per group, but could be larger or smaller. With larger numbers per line, several spies could decide to go at a time with the corresponding number of agents responding accordingly. **Communication** is largely verbal with the game directions, and visual to react and throw at the spy. The "go" signal could be flashing the lights, or a touch from the teacher or second in line. Further, instead of visually reacting to the spy, the agents could be blindfolded and directed verbally by their team as to where to throw. The **equipment** used is a large/deflated ball, but could be a smaller ball, or multiple balls with the agent required to stay where the balls are, and throw at the spy from there. Existing **limitations** are the lines 40 feet apart, the equipment in the center, and the players taking a direct route. Instead, the teams could be closer or farther apart, and the route could be more complex with cones to go around so the spies take a longer path back to their team.

Ball Race: Played on the playground or in the gym, with one soccer ball for each team. The class is divided into teams of six to eight, who stand in single file behind a starting line. Circles of two-foot diameter are drawn about ten feet in front of each team. The lead player in each team dribbles the ball around the circle and back to their starting line, with the first child back being the winner (Gabbard et al., 1989, p. 9).

Adaptation Ideas -- The **purpose** is to be the first child back in each pair, but could be to contact the ball with the foot a designated number of times during the task, or could be the total time for all players to complete the task. The **movement** is a foot dribble, but could be a hand dribble or push with an implement, especially for a player who may be unable to use his/her legs. The **organizational pattern** is out, around the circle, and back, but could be straight out to a cone and back, or around the circle more than once. The **number of players** is 6 to 8 per group, but could be smaller groups or individuals, and need not be a race. **Communication** is verbal, but could be tactile or visual instead. The **equipment** need not be a soccer ball, and

could also be slightly deflated to make it easier to control. Also, the ball could be attached to a players foot on a loose string to prevent it from getting too far away. The only **limitation** is the distance to the circle and size of the circle, both of which could change. Further, side boundaries may increase the control needed rather than speed.

Frisbee Partner Catch: Working with a partner, children try to complete as many catches and throws as possible in 30 seconds. A certain distance apart is set (based on ability), and the number of catches counted (Gabbard et al., 1989, p. 57).

Adaptation Ideas -- The **purpose** is as many catches as possible in 30 seconds, but could be changed to number of attempts/completed catches at different levels and positions to force variety and challenge. The **movement** is a stationary frisbee throw, but the thrower and/or catcher could be required to move or be moving. The **organizational pattern** has partners a set distance apart, but obstacles/ other players could be placed between the thrower and catcher. **Number of players** is two per group, but could be three or more. Instead of the visual **communication** of responding to the thrown frisbee, the thrower could verbally designate the catch point. Similarly, the catcher could be tactually guided into a catching position. The standard frisbee as **equipment**, could be replaced by a foam frisbee, or throwing disc. **Limitations** could be changed by designating boundaries rather than using open territory.

Soccer: The uniform rules of soccer make it a vigorous game, using running and kicking, in which the ball must be handled by body parts other than the hands (except by the goalie). Eleven players make up a team: five forwards (one center, two insides, and two wings), three halfbacks, two fullbacks, and one goalkeeper. Collectively, they use the skills of kicking, passing, trapping, dribbling, heading, tackling, throw-in, and goalkeeping, with a leather ball, on a grass field (Gabbard et al., 1989, p. 79-91).

Adaptation Ideas -- The **purpose** is to outscore the other team, however, that could be changed to the team who attempts the most shots on goal, or has possession of the ball the longest. The **movement** involves standing, running, and kicking, but could be movement in a crab position or on scooters, using throwing/bouncing instead of or as well as kicking. Changing **organizational patterns** could involve playing more or less than five forwards/backs, with potentially more than one goalkeeper per team. **Number of players** can easily be changed to seven or five, particularly for indoor or smaller pitch play. **Communication** includes verbal and visual signals for passes, but could involve touching a player from whom you wish to receive a pass, and might involve fixed passing patterns. The **equipment** of a leather soccer ball could be changed to a softer ball, large cage ball, or even beanbags (to play like hacky sac). Changing **limitations** might involve changing the size and configuration of the playing area to make it smaller but proportional, or shorter and wider, or longer and narrower.

Airplanes: Groups of five players begin behind a starting line. One player in each group lies face down with arms and legs extended sideways. Four carriers grasp the

"airplane's" elbows and ankles and carry the plane around a cone and then back to the starting line. This is not a relay race; team members should carry their airplane back and forth at their own speed. The game should not be played on rough gravel or other dangerous surfaces, and for safety, the airplane must land first on the feet (Gabbard et al., 1989, p. 149).

Adaptation Ideas -- Rather than the **purpose** being to carry each player as an airplane around a cone and back in the group's own time, the purpose could be to fly the airplane at a certain height or for a designated time. Instead of carrying the plane, the **movement** could involve pushing the plane with scooters supporting the body parts or pulling the plane on a garbage sack, towel, or parachute to help it slide. **Organizational pattern** could involve flying from airport to airport at designated spots in the play space, rather than to a cone and back. **Number of players** could vary from 4 carriers and 1 plane, to include more carriers if need be, or less with scooters or a towel pull. Also, the whole group could move several planes at a time on a parachute. **Communication** may use flags and lights as take-off and landing signals, or a tactile signal from the plane to the carriers. The **equipment** used is the person as a plane, however, the plane could be a jointed cardboard model which may require the carriers to work together even more to maintain the plane's shape. **Limitations** could be imposed such as marking a group's flight path with tape/ropes on the floor, and scheduling landing at specific times.

Muffin Man: The activity requires children to be arranged in a circle, facing the center, with a "Muffin Man" in the center. Children join hands and circle to the left, using a walk or a slow skip. They than stand facing the center and clap hands while singing the verse. The child in the center chooses a partner from the circle and brings him/her back to the center (in the skater's position). This child becomes the new muffin man while the old partner returns to the circle. The verse goes: *Oh, have you seen the muffin man, the muffin man, the muffin man, Oh, have you seen the muffin man, who lives across the way, Oh yes, we've seen the muffin man, the muffin man, the muffin man, Oh, yes, we've seen the muffin man, who lives across the way.* Records include Folkcraft 1188 and RCA Victor 45-5065 (Gabbard et al., 1989, p. 176).

Adaptation Ideas -- The **purpose** is to move, sing, and clap, to the beat of the music, however, that could be changed to avoid the beat which would take much thought. The skipping **movement** could be walking, jogging, galloping, or hopping instead, for example. The **organizational pattern** with children in a circle around the muffin man in the center, could be varied to a square or lines. **Number of players** could be changed using multiple smaller circles or a large circle with multiple muffin men, rather than the class in one circle with one muffin man. **Communication** with the exiting muffin man physically choosing and escorting a new muffin man could be substituted by a verbal cue. **Equipment** could be added such as lummi sticks instead of clapping, and a soft textured ball thrown to select the next muffin man. **Limitations** could involve larger/smaller circles with boundaries marked on the floor for the group to move within or around.

Row Your Boat Stunt: Partners sit facing each other with legs spread and soles of feet touching. One person leans forward and the other leans backward, pulling gently on each other; then they reverse. This could be tried with legs crossed (Gabbard et al., 1989, p. 236).

Adaptation Ideas -- Rather than trying to pull each other forward, the **purpose** could be to try to touch further along beside the partners legs each time. The **movement** is a sit and reach, but could be performed while kneeling or sitting in a chair or lying on the side. The **organizational pattern** involves partners, but another pair could be intertwined across with their interlocked hands over/under the first pair. **Number of players** could be three or more in a circle formation with stretching to the sides as well as forward and backwards involved. **Communication** is mainly tactile, but verbal cues could be used to indicate amount and direction of stretch. Also, a towel or wand could be used between the partners hands which both would hold to extend their reach. **No equipment** is included, but the children could be on scooters trying to pull each other forward and back without falling off the scooter. **Limitations** could be set with lines across each child's legs as a zone to stretch within, while stretching any further may not be allowed.

L-Hang Rope Stunt: On a single hanging rope, a child reaches up and grasps the rope in two hands as high as possible without jumping. Both legs are raised off the floor and held straight out from the body to form an L position with the body and legs. This requires good abdominal strength and should be held for about three seconds (Gabbard et al., 1989, p. 290).

Adaptation Ideas -- The **purpose** is to support the body in the L position for 3 seconds, which could be shortened to less than 3 or extended more than 3, accordingly. Also, the L position could be changed varying the angle of the legs. The **movement** pulling up from standing could be done from sitting on the floor. The **organizational pattern** with a vertical lift to a vertical rope could be varied with a horizontal rope tied to a wall or door which children could pull themselves along in a seated position. **Number of players** is one at a time on each vertical rope, but could be two or more at a time pulling toward each other along a horizontal rope. Alternately, with multiple ropes tied in a horizontal position from a central pole, one child cold pull along each rope until they all reach the middle. **Communication** involves seeing and touching the rope, but could be limited to merely touching with eyes closed. **Equipment** used could be varied to include a twisted parachute instead of the horizontal rope, or an overhead bar or playground pole instead of the hanging rope. **Limitations** could be introduced by designating the point on the rope to hand from, and/or marking a start point to lift from with a path for the legs to follow into the L position, and an end spot to land on.

Using Existing Sport Modifications

In the upper elementary grades, when sports begin to be introduced, the teacher can make use of modified rules and techniques which have already been designed for competitive sport opportunities for people with disabilities (Connor & Parker, 1993). Paciorek and Jones (1994) is a good resource for adaptation ideas in sport and recreation for people with a variety of impairments or disabilities. For

example, if you have a class learning the skills of basketball, a child with a physical disability may benefit from playing basketball using a wheelchair, using the skills and rules of official wheelchair basketball (Connor & Parker, 1993).

Wheelchair Basketball: NCAA basketball rules apply to wheelchair basketball with several exceptions which could be applied in an inclusive physical education setting as follows:

1. Any person with a permanent, severe leg impairment, or lower body paralysis who would be denied the opportunity to play basketball without the use of a wheelchair is eligible.
2. The chair is consider part of the player in relation to the rules of contact.
3. Players must always remain firmly seated in their chair, without using physical ability to gain advantage.
4. An offensive player may remain firmly seated in their chair, without using physical ability to gain advantage.
5. If the player, or any part of his/her chair (e.g., foot rest or antitip casters) touches the floor while she/he has the ball is given to the other team.
6. A player is out of bounds when any part of the player's body or wheelchair touches the floor on or outside the boundary lines.
7. If a player falls out of his/her chair during play, the play in progress is allowed to be completed unless there is danger to the fallen player. If so, play is immediately stopped.

Skills used in wheelchair basketball which could be taught and practiced in an inclusive physical education class include:

1. **Dribble:** (a) Players may wheel the chair and bounce the ball simultaneously; (b) Players may push their chair, with one or both hands in either direction, up to two times between bounces to the floor; (c) Players may toss the ball ahead of their chair and wheel forward to retrieve and bounce the ball.
2. **Pick-up:** While the chair is moving forward, players retrieve the ball from the floor by holding the ball against the wheel with one hand as it rolls up around the turning wheel.
3. **Shooting:** Players shoot with one or two hands from a sitting position, with the chair stationary or moving.

Progressions for teaching sport and recreation skills to people with mental impairments, who may not grasp the skill at the same rate as other children, are described in detail in a series of manuals from Special Olympics, Incorporated. Again, these manuals may be a place to start, and may offer adequate modifications to the activities which you need to adapt.

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CREATIVE MOVEMENT FOR ALL

Margot E. Faught
Creative Movement Consultant
Indianapolis, Indiana

"We all may have come on different ships, but we're in the same boat now."

Martin Luther King, Jr.

The arts are and have been great communicators throughout time. Movement is a natural communicator by virtue of the fact that we all enter the world moving. It is a common denominator among people of all cultures, colors, ages, diversities and abilities. In a time when education, as well as the world, is changing at a sometimes overwhelmingly rapid pace, many artists and educators are searching for methods through which a broader scope of students can be reached. The words of Martin Luther King, Jr. seem appropriate when considering how to best work collectively to enhance the learning process for everyone. The arts, in this case movement, are vehicles through which curricular information can be delivered and sparked. My intention is to provide a springboard for some alternative approaches to presenting both movement and curriculum material. The interchange and interaction of class/workshop participants provides new insights to the same material. The African word "Sankofa" loosely means: We must go back to go forward. With this in mind, we're all ultimately working together to integrate our past experiences with our current educational pursuits whether it is in the arts, education or both.

Creative movement provides many avenues for expression. Movement experiences promote motor skill development and general body awareness as well as basic learning skills such as listening, following directions, sequencing and problem solving. Creative movement encourages individual and group problem solving, cooperation, compromise and creative thinking.

Basic concepts that I use to introduce creative movement into a session are shape and motion. Shape usually remains still and motion (logically) moves. Shapes might represent objects or statues, abstract or literal interpretations. Motion could be locomotor on nonlocomotor (axial). Locomotor movements used are often pedestrian in nature such as walking, jumping, skipping and so n. Nonlocomotor movements occur in place. Some of the content that follows on the basic elements of dance/movement may be interspersed as the facilitator finds appropriate. Basic elements of dance/movement that may be woven into the material are time, space and energy (or force). Time explores speed (tempo) and rhythmic patterns. Space deals with variation of direction, level, size and line of movements, both locomotor and nonlocomotor, and shapes. Energy or force is the quality or way the movement

is executed. Some qualities include heavy, light, free, bound, shaking, smooth, suspended, collapsed, flowing, percussive. Certainly each individual has their own distinct quality of movement.

Class structure usually includes a warmup, a main activity and some type of closure which acts as a sharing time. Warmups provide a time to center or focus the group as well as working on coordination, flexibility, stretching and directionality. The warmup includes isolations of the body and total body movement and is done in a circle or line formation. The main activity includes a combination of individual and group work. Usually individuals work with the concept or part of the concept being introduced prior to working with a group to formulate a movement pattern or sequence according to the directions given.

The following lessons use a drum and recorded music for accompaniment. Instrumental music is often used.

Lesson 1 - Movement Introduction/Mosaic

Part 1

Introduction of shape through individual experimentation with frozen statues or shapes. On the cue "change," students create different shapes. Individuals create a sequence of four shapes on their own. (Might assign counts - 8, 4 or 2 per shape) Rehearse the shapes with entire group, but individuals do their own.

Part 2

Choose four shapes from the class for the group to do in unison. Establish a sequence and rehearse as a group.

Part 3

Introduction of motion using simple locomotor movement such as walking, jumping, skipping, dancing, jogging. Choose four motions from class suggestions and establish a sequence. Rehearse as a group.

Part 4

Create a new sequence by alternating shapes and motions:

Shape 1	Motion 1
Shape 2	Motion 2, etc.

Pause:
Before going on, rehearse all parts to create a movement sequence, giving each shape and each motion 8 counts.

Sequence Order:

Part 1 - Individual shapes
Part 2 - Group shapes
Part 3 - Group motions
Part 4 - Alternating shapes and motions

Part 5

Divide group into small groups (4 - 6). Each group creates four shapes for their group to perform. Groups perform for each other.

Part 6

Try combining the group work by placing groups in concentric circles to form a kaleidoscope of sorts. Rehearse by going through the shapes in this formation.

Culmination:
Combine all parts adding 8 - 16 counts of movement (could be specific, for example; walking) between parts 4 & 5 and 5 & 6.
The sequence is as follows:

Part 1 - Individual shapes
Part 2 - Group shapes
Part 3 - Group motions
Part 4 - Alternating shapes and motions
Transition to small groups
Part 5 - Small group shapes
Transition to kaleidoscope formation
Part 6 - Kaleidoscope information

Lesson 2 - Movement Sculptures/Puzzles

Part 1

Individuals move randomly, in their own style, or freeform to the music or drum. On the cue freeze, or after specified counts, individuals create shapes. Experiment with different ways of moving and different shapes with each start and stop.

Part 2

In a circle, each person moves into the middle, pauses to make a shape, and moves back to original place.

Part 3

One at a time, students move to the middle and create a shape and remain. Each shape attaches to one already there to create an abstract sculpture. Could be done

with free counting or assigned counts to add structure. For example, each person is allotted 8 - 16 counts to move to place.

Lesson 3 - Words and Motion

This activity works best when following some introductory movement experiences. Shapes are used in this lesson to symbolize nouns. Motions symbolize verbs. For this lesson, nature will be used as a theme. Complexity of the sentence development varies with level and ability of students.

Part 1

As the leader/teacher calls out a noun, individuals respond by making a corresponding shape for the noun. For example: tree, rock, cloud, mountain, etc.

Part 2

In a circle with others observing, a small "example" group is selected to create connecting shape to symbolize the "nature" noun given. In conjunction with the noun, the entire group formulates a sentence to correspond using one of the following formulas:

I am a tree.
noun
I am a tree tall and colorful.
adj adj
I am a tree waving in the air.
verb phrase

The group then says the sentence while doing the shape and/or motion.

Part 3

Small groups create their own sentences, choosing their own "nature" noun or nouns. Groups perform sentences for each other. If time and group level allow, groups might do a series of sentences to create a group poem of sorts.

--Variations in presentation:
In Part 1, individuals say an "I am" sentence to correspond with the nature shape being done. If appropriate, students might be asked to identify parts of speech and parts of sentence.

* * * \

In closing, excerpts from "On The Pulse Of The Morning" by Maya Angel

.... Lift up your eyes
Upon this day breaking for you.
Give birth again
To the dream.

.... Here on the pulse of this new day
You may have the grace to look up and out
And into your sister's eyes
And into your brother's face,
Your country
And say simply
Very simply
With hope
Good morning.

Warmup Activity Suggestions

Sitting:

-Head isolations, circles, swings

-Shoulder isolations, shrugs, rolls

-Elbow circles

-Arm stretches, circles, bends

-Waist twists

-Back & leg stretches:
- *legs in frog or butterfly position
- *legs extend forward in parallel position
- *legs out in stride position

-Back & arm stretch with hands clasped in front, over head and in back

-Knee and elbow bends done separately, together and alternating

-Roll up to standing

Standing:

-Balancing on each foot separately

-Gentle knee pulses (plies)

Students are often encouraged to formulate warmup exercises by experimenting with isolated movements of different parts of the body.

Suggested Musical Artists

Sweet Honey In The Rock
Malcolm Dalglish
John Klemmer
The Art of Noise
Bobby McFerrin
Earl Klugh
Grover Washington
George Benson
Tim Weisberg
Suzanne Ciani
George Winston
Rippingtons
Wynton Marsalis
Quincy Jones
Enya
Kenny G.
Ladysmith Black Mambazo
Glen Velez
Uptown String Quartet
Ray Lnych
Spyro Gyra
Olatunju
Andreas Vollenweider
Doug Babb
Pharez Whitted
Affinity
Cathy Morris
Drums of West Africa

The following is taken from Ann Green Gilbert's Creative Dance for All Ages.
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1900 Association Drive, Reston, Virginia 22091

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Check with your state department of public instruction to see if your state has curriculum guidelines and/or assessment tools in dance or the fine and performing arts.

NOTES:

CURRICULUM COUNTS I: PRACTICAL STRATEGIES FOR EFFECTIVE CURRICULUM BUILDING

David L. Gallahue
Department of Kinesiology
Indiana University

The elementary school physical education curriculum is an integral part of the total school program. As such, it incorporates a broad series of movement experiences that aid children's movement skill acquisition and fitness enhancement, along with promoting cognitive and affective growth. The elementary school physical education curriculum that is well planned; well taught; and based on the developmental level of children is not a frill or appendage to the school program. It is a positive force in the education of the total child.

In order to achieve the goals of physical education, a variety of movement activities from the various content areas of physical education are used that serve as the vehicle by which the objectives of the program are achieved. The specific activities from each of the content areas are viewed as activity tools and not as an end in themselves. It is the role of the teacher to teach children through activities. The focal point must always be the child, not the activity.

If the goals of physical education are to have any real meaning, then curricular models congruent with these goals should be possible. Curricular models serve as "blueprints" for action. In other words, they make up the basic structure around which the daily lesson is planned and carried out by the teacher in the gymnasium or on the playing field. What has been discussed in the preceding chapters is of little value if you cannot bring order to it and make practical application to the lives of children. The value of theory and research that fails to foster models for implementation is limited at best. Conversely, curricular models not based on sound research and theory are also of limited value. It is, therefore, the intent of this paper to outline the steps in constructing a curriculum and to propose a developmentally based curricular model for implementing the physical education program during the preschool and elementary school years.

STEPS IN PLANNING THE CURRICULUM

There are five basic steps to be followed in developing a curriculum in any subject matter area, be it math or science, physical education or basketball coaching. They are: (1) establish a value base for the program; (2) develop a conceptual framework; (3) determine the objectives of the program; (4) design the program; and (5) establish criteria for assessing the effectiveness of the program. A discussion of each step follows.

1. ESTABLISH YOUR VALUE BASE

A necessary first step in all curricular planning is to establish the value base upon which the curriculum is to be built. Your *values* represent, in list form, what you hold near and dear in terms of children's physical activity. Your list of values (see Table 1) forms a working framework for the important mission statement that comes next.

Table 1: Sample Values of the Developmental Physical Education Program

- **Increased Movement Competence**
- **Improved Fitness Competence**
- **Enhanced Cognitive Competence**
- **More Effective Affective Competence**

Mission Statement. The mission statement should be clearly and concisely stated. It should be an outgrowth of your working list of values. The *mission statement* represents what your curriculum attempts to do. The statement should be broadly based and represent the best thinking of the curriculum committee. Hammering out a mission statement, especially when it is a group effort, is often a difficult task. It is, however, a necessary first step simply because it will set the stage for all that follows and will serve as the cornerstone for outlining the broad general goals of curriculum (Table 2).

Table 2: Sample Mission Statement for a Developmentally Based Physical Education Curriculum

The mission of our elementary school physical education curriculum is to involve students in culturally relevant and developmentally appropriate movement experiences that focus on learning-to-move and learning-through-movement. Movement skills and fitness levels, along with thinking and reasoning abilities, and social-emotional skills are enhanced by engaging children in a comprehensive program of fundamental movement, sport skill, physical fitness and dance experiences. Systematic and realistic self-assessment of one's own progress aids in building upon individual strengths and enables the curriculum to be adapted to individual needs.

The principles and values behind movement skills and lifetime fitness are taught in an atmosphere that promotes student understanding and appreciation. Through a child-centered developmentally based approach to teaching, that is responsive to the safety and welfare of students, the physical education curriculum contributes to self-esteem enhancement, responsible behavior, creative expression, and group cooperation. This is accomplished in an

environment that both values and provides opportunities for social growth, increased emotional maturity and responsible citizenship.

The value of each child is recognized by striving for individual excellence in a caring and nurturing environment:

An environment that promotes learning-to-move and learning-through-movement for all children.

The mission statement should be brief. It generally consists of a few concise paragraphs. The first paragraph introduces the reader to the broad, general aims of the program. The next paragraph is composed of terse statements about the overall goals of the curriculum. These statements are sufficiently broad to cover the scope of the area being emphasized, but are concise and to the point. The final paragraph generally summarizes what has been stated and reemphasizes the value of the program to the individual, community, or society.

Program Goals. A list of the goals of the program follows the mission statement. *Goals* are generally considered to be broad areas of continuing interest and importance. Goals should be a direct reflection of your values and mission statement. See Table 3 for an example of goals appropriate for a developmentally based physical education curriculum.

Table 3: Sample Goals of the Developmental Physical Education Curriculum

MOTOR DEVELOPMENT GOALS

- **To assist children in becoming *skillful movers*.**
- **To aid children in becoming *knowledgeable movers*.**
- **To promote children's development as *expressive movers*.**
- **To provide children with opportunities to become *fit movers*.**
- **To educate children with the fitness knowledge to be *informed movers*.**
- **To create and environment that encourages children to be *eager movers*.**

COGNITIVE DEVELOPMENT GOALS

- **To promote an environment that encourages children to be multi-sensory learners.**
- **To stimulate children's interest in being *active learners*.**

AFFECTIVE DEVELOPMENT GOALS

- **To assist children in becoming positive *self-discovering learners*.**
- **To create an environment that helps children become cooperative earners.**

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2. ESTABLISH YOUR CONCEPTUAL FRAMEWORK

A conceptual framework should undergird any curriculum. It is a basic, but often overlooked, aspect of curriculum building. The *conceptual framework* represents the essential concepts upon which your curriculum is based. It is the necessary link between your value base (values, mission and goals) and the actual design of the program. The conceptual framework provides for the clarification, definition and classification of terms and concepts as they are used in the curriculum.

In the developmental physical education curriculum advocated here, the conceptual framework is composed of the following: *(1) Categories of Movement, (2) Content Areas of Physical Education, (3) Movement Concepts of Movement Education, (4) Phases and Stages of Motor Development, (5) Levels and Stages of Movement Skill Learning, (6) Components of Physical Fitness, and (7) Spectrum of Teaching Styles.* All are central to the design and implementation of the program. Take a few minutes to study the outline of the conceptual framework for the developmental physical education curriculum in Table 4.

Table 4: Outline of the Conceptual Framework for the Developmental Physical Education Program

All curricula require a conceptual framework in order to establish common ground and terminology for implementing the program. The conceptual framework for the developmental physical education curriculum includes:

(1) CATEGORIES OF MOVEMENT
Locomotor Movements **(eg. running, hopping, jumping, leaping)**
Manipulative Movements **(eg. throwing, catching, kicking)**
Stability Movements **(eg. static and dynamic balance)**
Movement Phrases **(eg. movement combinations)**

(2) CONTENT AREAS OF PHYSICAL EDUCATION
Educational Games **(eg. low level games, lead-up games, sports)**
Educational Dance **(eg. fundamental, creative, folk and square dance)**
Educational Gymnastics **(eg. stunts, tumbling, and apparatus)**

(3) MOVEMENT CONCEPTS OF MOVEMENT EDUCATION
Effort **(force, time, flow)**
Space **(level, direction, range)**
Relationships **(objects, people)**

(4) PHASES AND STAGES OF MOTOR DEVELOPMENT
Fundamental Phase **(initial, elementary and mature stages)**
Specialized Phase **(transition, application and lifelong utilization stages)**

(5) **LEVELS AND STAGES OF MOVEMENT SKILL LEARNING**
Beginning/Novice Level **(exploration and discovery stages)**
Intermediate/Practice Level **(combination and application stages)**
Advanced/Fine Tuning Level **(performance and individualized stages)**

(6) **COMPONENTS OF PHYSICAL FITNESS**
Health-Related Components **(muscular strength, muscular endurance, cardiovascular endurance, joint flexibility and body composition)**
Performance-Related Components **(Speed, Agility, Balance, Coordination and Power)**

(7) **STYLES OF TEACHING**
Direct Teaching Styles **(command and task methods)**
Indirect Teaching Styles **(exploratory and guided-discovery methods)**
Combining Teaching Styles **(limitation method)**

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3. DETERMINE YOUR OBJECTIVES

Once the value base of the curriculum has been stated and the conceptual framework that will govern its structure has been determined, it is possible to state the general objectives of the program. *General objectives* begin to flesh out the goals of the program in terms that are more descriptive. Once these have been determined, it is essential to describe the *conditions for implementation* under which the program will be conducted. This should be done before determining the *specific objectives* of the program.

General Objectives. General objectives are broad, general outcomes that are established for the learner to achieve. These objectives might well be stated in terms of the motor, cognitive, and affective areas of development. The physical education program that is developmentally based, properly planned, and carefully implemented can achieve a variety of general objectives. The degree to which they are achieved will depend upon the developmental level of the students, the philosophy and expertise of the teacher, and the teaching styles used. Table 5 provides a sampling of general objectives.

Table 5: Sampling of General Objectives From the Developmental Curriculum:

Motor Area (Skillful Mover and Fit Mover Goals Translated into General Objectives)

1. **Movement Skill Objectives**
   a. **To develop mature patterns in a variety of fundamental locomotor skills.**
   b. **To attain mature skill development in a variety of fundamental manipulative skills.**
   c. **To achieve mature levels in a variety of fundamental stability skills.**
   d. **To develop an acceptable level of skill in a variety of individual, dual and team sports.**
   e. **To enhance skillful rhythmic movement in a variety of fundamental, creative, folk and square dance activities.**

2. **Physical Fitness Objectives**
   a. **To foster improved levels of health-related fitness.**
   b. **To promote improved performance-related fitness.**

Cognitive Area (Knowledgeable Mover, Active Learner and Multi-Sensory Learner Goals Translated into General Objectives)

1. **To improve the perceptual-motor learning in body, spatial, directional, and temporal awareness.**
2. **To develop knowledge and understandings in a variety of activities including rules, strategies, fitness concepts,healthful living, and responsible decision making.**
3. **To reinforce a variety of academic concepts in mathematics, science, social studies, and language arts.**

Affective Area (Expressive Mover, Self-Discovering Learner and Cooperative Learner Goals Translated into General Objectives)

1. **To encourage self-expression, motor creativity and aesthetic appreciation of movement.**
2. **To contribute to a positive self-concept, self-confidence, and perceived physical competence.**
3. **To develop positive socialization skills through cooperative play.**

Conditions for Implementation. Prior to establishing the specific objectives of the program, a thorough survey must be conducted of factors that may affect the actual content of the program. Those conditions that will impact on the specific design of the program should be concisely stated. This is done in order to provide a means of getting a picture of the boundaries within which the program must be conducted. If,

for example, one of your general objectives is; "to develop a variety of team sport skills", it will be necessary for you to determine if you have ample space, equipment, and high enough ceilings, before you translate it into the specific volleyball skill objective of; "to be able to perform the overhead pass to a partner". Space, time, equipment, and facilities will play an important role in determining just exactly what the specific objectives of your program will be. Additionally, the size and experience level of your classes, number of times you meet per week, and length of lessons will influence your specific objectives.

Only you know the reality under which you must try to achieve the general objectives of your program. Therefore, only you can determine what the specific objectives of the program should be. The conditions under which physical educators are required to implement their program varies greatly throughout North and South America. In fact, there is frequently tremendous variation among schools in the same school district. Taking the time to make a realistic assessment of the teaching and learning environment will enable you to establish specific objectives that are reasonable and obtainable (Table 6). Failure to do so will almost certainly lead to considerable frustration and failure.

Table 6: Conditions for Curricular Implementation

Before determining the specific objectives of *your* program you must have the following information:

- **Facilities available (both school and community).**
- **Equipment available.**
- **Number of class periods per week.**
- **Length of class periods.**
- **Average number of pupils per class.**
- **Pupils' entry level assessment.**
- **Geographic location.**
- **Typical weather conditions.**
- **Community mores.**
- **Educational goals of the school system and community.**

Specific Objectives. Once the general objectives have been established and the conditions under which the curriculum will be carried out have been stated, it is possible to determine the specific objectives of the program. The specific objectives that you establish may be stated in process terms,(i.e. behavioral terms), or in product terms (terminal objectives), both of which may be reflected in benchmark (marker) objectives throughout the program. Each of the **specific objectives** that follow is directly related to the **general objectives** of: "Developing mature patterns in a variety of fundamental locomotor, (as well as manipulative and stability) skills". This general objective is in turn directly related to the curricular **goal**: "To assist children in becoming skillful movers". Moreover, this goal is also directly related to the **mission**

of the program which includes; "learning-to-move", which is directly related to one of the **values** of the developmental physical education program, namely: "Increased movement competency".

Behavioral objectives are a form specific objectives that have three important characteristics: (1) they are observable, (2) they are measurable, and (3) they establish the criterion for performance. Behavioral objectives are valuable and quite worthwhile. but are time consuming to write and frequently redundant. They are, however, valuable in that they clearly identify what is to be learned and how it is to be assessed. The following are samples of specific objectives stated in behavioral terms that may be appropriate for elementary school children.

The student will:

1. perform two consecutive forward rolls beginning from a squat position and finishing in a squat position.
2. demonstrate use of the instep kick in soccer by kicking it directly to a partner stationed twenty feet away in a drill situation.
3. distinguish the difference between an even and an uneven beat in a musical composition and demonstrate the use of both using two different locomotor movements.

Terminal objectives are frequently used by physical education teachers rather than writing out each objective in behavioral terms. Terminal objectives are simply a listing of the specific motor, cognitive and affective objectives to be achieved in the program. They are not listed by age or grade level, but rather by progression from simple to complex, and from general to specific. It is recommended that you become familiar with writing behavioral objectives prior to using terminal objectives as the focus for stating lesson objectives. Examples of terminal objectives follow:

Students will increase competency in:

1. **Stunts and Tumbling Skills**
   a. Log roll
   b. Forward roll
   c. Backward roll
   d. Tripod
   e. Headstand
   f. Handstand
2. **Soccer Skills**
   a. Instep kick
   b. Push pass
   c. Outside -of-foot pass
   d. Punting

3. **Rhythmic Skills**
   a. Accent
   b. Temo
   c. Intensity
   d. Rhythmic pattern

Benchmark objectives are a sampling of specific marker objectives that are intended to be achieved by a certain time. Grades 2, 4, 6 and 8 are frequently used as marker years for determining which specific objectives have been achieved.

4. DESIGN AND IMPLEMENT THE PROGRAM

Once the objectives of the program have been determined, it is time to make a scope and sequence chart. Such a chart outlines the scope, sequence, and curricular balance necessary to satisfy the specific objectives of the program from unit to unit and from year to year. Each of these aspects of the program design is discussed. Figure 1 provides a visual representation of a scope and sequence chart. The *scope and sequence chart* represents that aspect of the planning process that fleshes out the overall content of the curriculum in terms of age-group appropriate content. It provides a general view of the objectives throughout the school year (scope) for each grade level (sequence) reflecting a broad range of activities (curricular balance).

In the developmental curriculum the scope and sequence chart is the point of contact between the program goals, general and specific objectives, and the actual learning activities of the program. The scope and sequence chart is constructed in such a manner that it reflects content that is age-group appropriate, but it is the specific learning activities taken from these content areas and applied to the actual children being taught that determines the developmental appropriateness of the program.

Scope. The term *scope* as used in curriculum building refers to the content of the program in terms of its breadth or range throughout the academic year. The actual variety of units of work and skill through the year at any grade level represents the scope of the program for that grade level. In order for a curriculum to be effective, it must demonstrate sufficient scope. Its breadth should be enough to encompass a multitude of skills, activities, and ability levels.

Sequence. When using the term *sequence*, we are referring to progression in terms of the year-to-year ordering of skills taught in the curriculum. In other words, the sequence of the program is a reflection of the timing and depth of the program from grade to grade. In order for the curriculum to be effective, there must be clear evidence of progressive skill development from year to year, building skill upon skill. This is reflected in the sequence of the curriculum.

Curricular Balance. The term *curricular balance* refers to the relative emphasis of the curriculum, in terms of time spent, on specific content areas and the variety inherent in the program. Figure 2 provides suggested approximate yearly time percentages for the various content areas of the physical education program based on age-group appropriateness. More importantly, however, Table 6 that follows presents specific criteria for selecting or designing learning experiences that are developmentally appropriate.

Any physical education curriculum that is to be of real value to children must endeavor to achieve harmony among scope, sequence, and curricular balance. In doing so, it helps to insure that the activities engaged in by the children will be broad-based (scope), age-group appropriate (sequence), and of continuing interest (curricular balance).

Table 7: Criteria for Selecting Appropriate Learning Experiences

- **Select activities that match the developmental level of the participants.**
- **Select activities that are both physically and psychologically safe, and place emphasis on learning and cooperative participation, instead of winning and making value judgements of comparative worth.**
- **Select activities that promote real learning, active participation and learning enjoyment, rather than activities that require little challenge, or require waiting, watching and general inactivity.**
- **Select activities that are relevant and meaningful to the lives of your children, and have the potential of being applied to lifetime activities.**

---

5. ESTABLISH ASSESSMENT PROCEDURES

Assessment is the final step in planning the curriculum. It is an important part of the total process, for only through assessment can it be determined if the students have achieved the objectives of the program. Evaluation serves as a method of determining the strong and weak points of your program and your teaching. It may take many forms and be either subjective (process) or objective (product) in nature. The important thing to remember in planning the curriculum is that each step is directly related to the preceding one and that curriculum building is a sequential process that proceeds in an orderly manner (Figure 3).

SUMMARY

Curricular planning is essential if you are planning for success as a teacher. The steps in curricular planning are universal for all subject matter areas, including physical education. A broad based five step procedure involving: 1) establishing a value base; 2) developing a conceptual framework; 3) determining objectives; 4) designing and implementing the program; and 5) assessing progress, underlies successful educational programs. Care should be taken to continually update your curriculum in order to maximize the effectiveness and relevancy of your program.

A curriculum is a blueprint for action geared to age-group appropriateness, and subject to modification based on its individual appropriateness. The developmental physical education curriculum model takes into consideration both age-group appropriateness and individual appropriateness in the formation of specific objectives, and individualized assessment procedures.

Figure 1: The Scope and Sequence Chart is Generic in That it Only Reflects Age or Grade Appropriate Content.

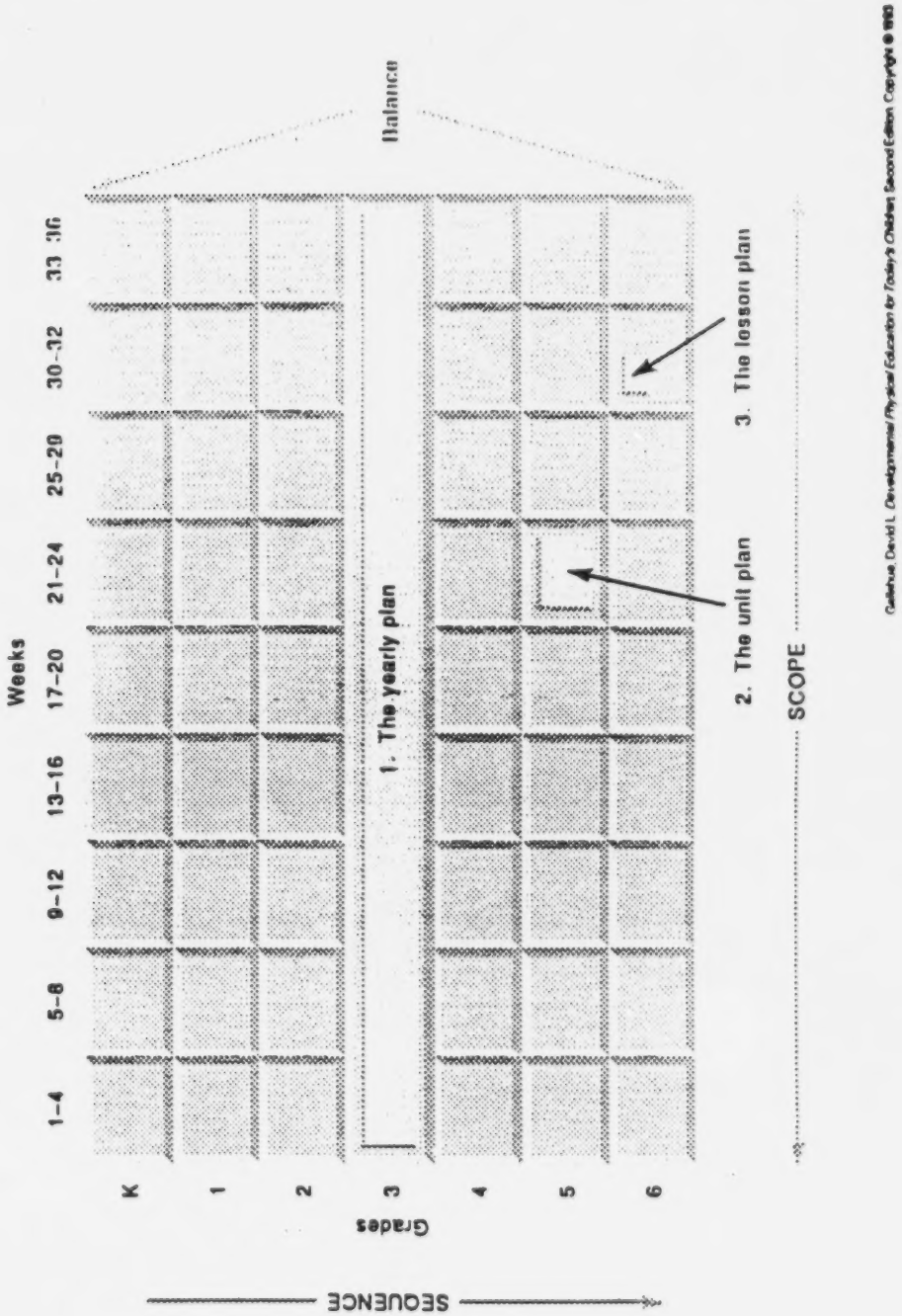

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Figure 2: Suggested Approximate Division of Time For Activities Based on Age-group Appropriateness.

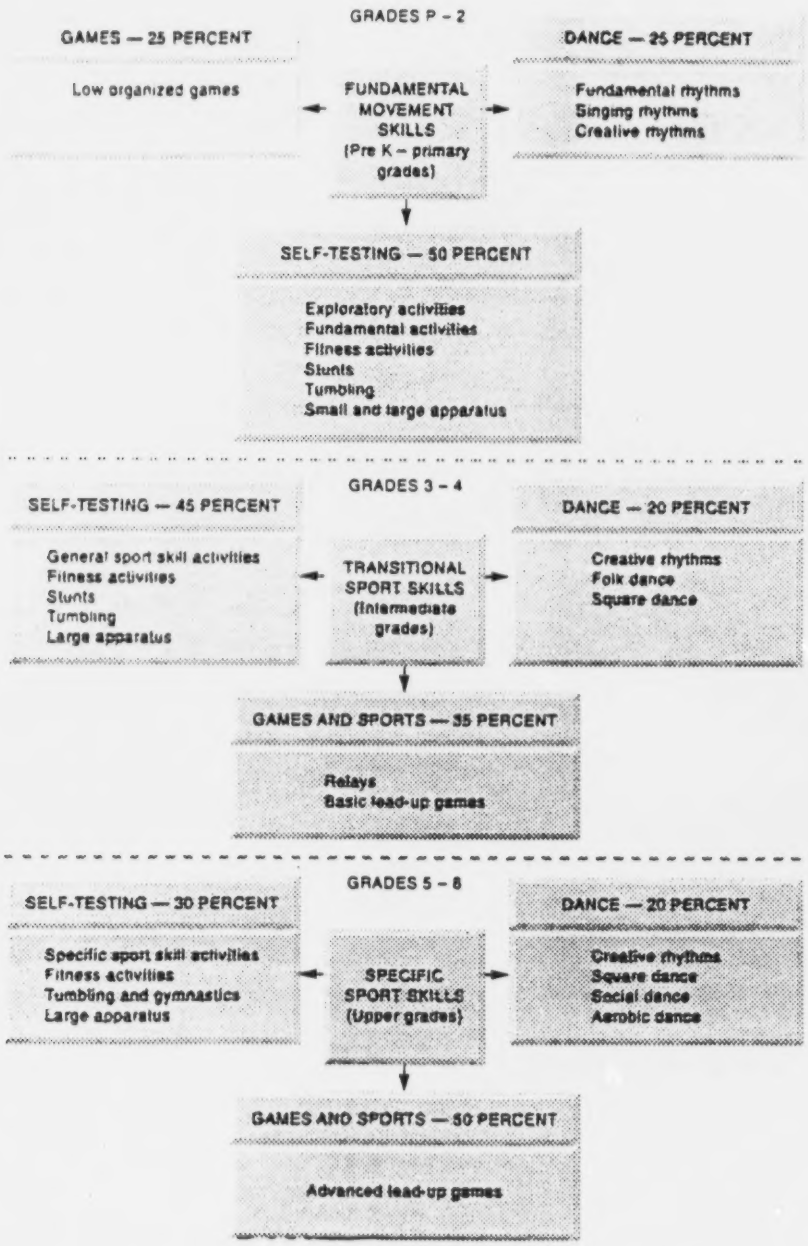

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Figure 3: Sequential Steps in Designing the Developmental Physical Education Curriculum.

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NOTES:

COMBINING COOPERATIVE AND ACADEMIC ACTIVITIES IN THE DEVELOPMENTAL MOVEMENT PROGRAM

Deborah A. Garrahy
Department of Kinesiology
Indiana University

Purpose of Presention

1) To demonstrate the numerous possibilities for incorporating academics and cooperative activities into the developmental movement program.

2) To provide new activities and encourage the restructuring of "classic" games.

3) To demonstrate examples of activities included in the handout.

"Combining Cooperative Games and Academic Activities In The Developmental Movement Program", is a product of eight years of public school teaching. As an elementary physical education teacher, the use of inclusive games and activities assured the constant involvement and movement of my students.

During active participation, students are provided with an increased number of practice trials, which assists in the development of basic gross motor skills. If the lesson is structured to be eliminatory, students do not have the opportunity to attain basic levels of achievement in the motor domain.

Incorporating academics into the movement curriculum provides reinforcement of tasks taught in the classroom, in an enjoyable environment... the gymnasium. It also helps students realize how education is related as a whole and not the fragmented pieces we sometimes witness.

What Is A Cooperative Game or Activity?

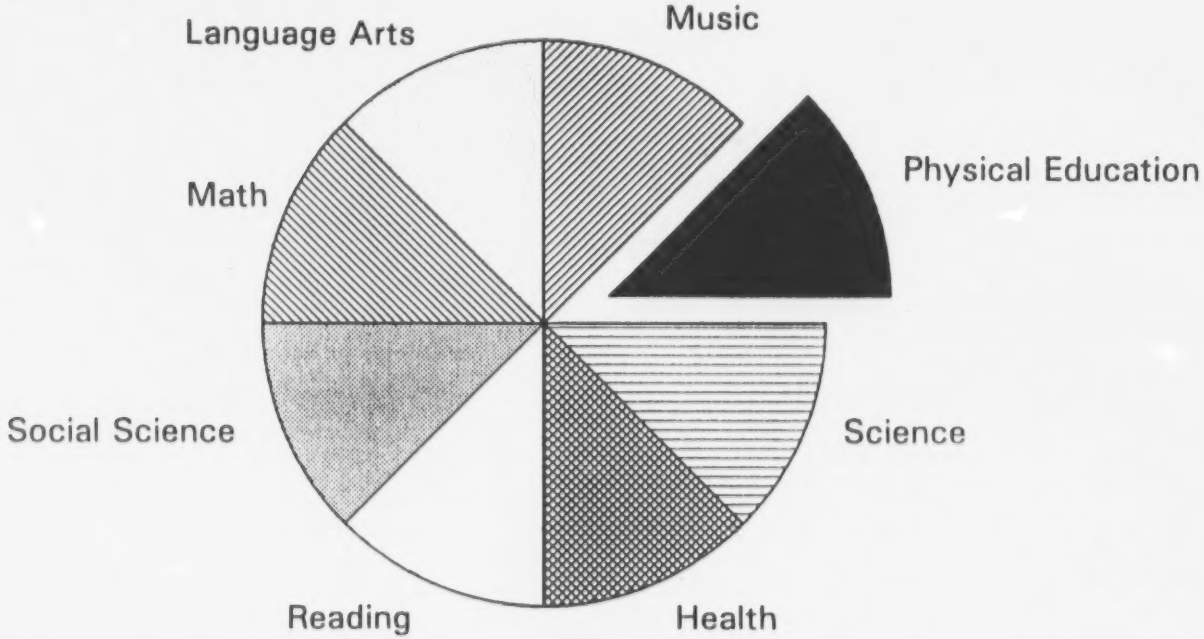
1) Tasks that allow children to develop, practice and refine basic gross motor skills, without the concern of being eliminated from the game.

2) Tasks that permit students to become critical and creative learners and designers of new activities and game.

3) Activities where students play with one another instead of against each other.

4) Games that are directly related to communication and trust.

Physical Education teachers can incorporate many subjects into the developmental movement program.



The question is:

Are we PART of the pie or APART from the pie?

COOPERATIVE MUSICAL HOOPS

Grade Level: K - 5
Equipment: Hula hoops; age appropriate music; large room
Rules: The hoops are scattered throughout the gymnasium. When the music begins, the students start to move around the room (basic gross motor skills). When the music stops, the children must find a spot inside the hoop (using their foot, hand, whole body). A hoop is removed from the floor each time the music stops.

This is a non - eliminative activity. **Only the hoops are removed!!** At the end of the game, one hoop remains (for each group of 25). Each student must find a way of fitting into the remaining hoop. A suggestion you can offer is for the students to place only one foot into the hoop or their hands.

FISH GOBBLER (SHARK EATER for 4th and 5th)

Grade Level: K - 5
Equipment: Large room
Rules: The caller or the "fish gobbler" shouts "ship". The children move to the side of the room designated as the "ship" side. On the call "shore", the children move to the opporite side of the room. On the signal "fish gobbler", the children drop to the floor and link onto other children. The fish gobbler moves around the room and tries to tag anyone not linked on. When the caller says "rescue", the children are safe from the fish gobbler and can return to the starting area to begin again. For the students who have been tagged, I have them go off to the side, untie one shoelace, retie it and rejoin the gam quickly.

FROZEN BEAN BAG TAG

Grade Level: K - 1
Equipment: One bean bag for each student
Rules: Each student is given a bean bag. The instructor tells the student where to place the bean bag: on their shoulder, head, stomach, etc. Once the student places the bag on the designated body part, the child begins to move around the room. If in the process of moving, the bag falls off, the student becomes "frozen". The only way for the child to get back into the game, is for another student to pick up the dropped bean bag and place it where it belongs. Remind the children that they can not touch the bean bag once they start moving around the room.

FROZEN SHOE TAG

Grade Level: 1 - 5 (great activity for practicing tying shoes with first grade children!)
Equipment: One tennis shoe
Rules: The same as in Frozen Bean Bag Tag. The students use their own tennis shoe for this activity. Remind the students that since they are walking around with one shoe off, they need to move at a slow speed.

HUMAN KNOTS

Grade Level: 1 - 5
Equipment: None
Rules: Students can get into groups of ten (smaller in the beginning). Students place both hands in the center of the circle and take hold of the hands of two different people, not those immediately next to them. The group must work together in an attempt to untie their knot. They must start over if someone in their group lets go of a partner's hand.

HUMAN PRETZELS

Grade Level: 2 - 5
Equipment: None
Rules: All but two players hold hands in a circle, twisting themselves over, under and through one another, without dropping hands. The two people who have had their backs turned, try to untangle the group.

FIVE PASSES (Great Lead Up For Basketball or Soccer)

Grade Level: 3 - 5
Equipment: One ball per group of five (more or less if you wish), basket or soccer goal.
Rules: For each group of children, the ball must be passed to each child at least once before it is shot at the goal or backboard. An adaptation made for my students was if they had already had a turn at shooting, they must make sure their other team-mates have had a chance to shoot, prior to their second shot.

GROUP JUGGLING

Grade: 2 - 5
Equipment: Playground balls, tennis balls
Rules: The students can arrange themselves into groups of six (add more or less). In a circle formation, start off with two balls. Have the students establish a tossing pattern (underhand), tossing the ball to the same student each time. The group can add more balls as they progress. This is a great lead up skill for individual juggling!!

SKIN THE SNAKE

Grade Level: 2 - 5
Equipment: Large Room
Rules: The class begins by standing in a single line. Have the students reach between their legs with their left hand and with their right hand, grab the hand of the person in front of them. Once the students are linked, the game has started! At the teacher's signal, the last person in line lies down on the floor. The person in **FRONT** of them proceeds to walk backwards, straddling the person lying down. The students should not release their hands until the game is over. The students continue to straddle over the children lying down, until the person who was first in line is now last. When the last child lies down, he/she gets up and begins to pull the others forward, until the line is back to its original formation. When using this game for the first few times, I suggest the teacher guide the children as they are moving backwards, periodically reminding them to move slowly. Once they are familiar with the game, they will not have a problem lowering themselves to the floor. This is a very challenging activity for elementary children, but it can definitely be accomplished!

Variations:
1) Divide the class in half (two lines). This will allow them to experiment with the game in a smaller group.

2) Have the class complete only the part where the students lie down on the floor. After they have been successful in getting the first student in line to the end of the group, add the part where the students must return to the starting position.

HOT POTATO WITH A TWIST!

Grade Level: 1 - 5
Equipment: Any object that may be passed around; math index cards.
Rules: Studnts start the game in a large circle. Just as in the original game, the ball is passed around to each child. However, when the ball lands in the child's lap, they are not eliminated. The child with the ball when the word's "hot potato" are called, will form a new circle. This will continue until one student remains in the original circle. When the student arrives to the new circle, they must choose a number between one and five. For example: 4 - while the other circle is still passing the ball, the new group will count to 4 and call "hot potato". When only one child remains, the game is completed.

(WITH A TWIST): I have modified Terry Orlick's game, to **incorporate math concepts** the children use in their classroom. The possibilities are endless.

a) Flash cards - addition/subtraction/multiplication/division
b) Choosing two numbers and adding them together - 5 + 5 = 10
Now the child(ren) in the new group would count to 10.
c) Have the students make their own flash cards for their class

This game is great, especially when you have been "displaced" to a smaller room.

ELECTRONIC PEOPLE MACHINE

Grade Level: 1 - 4
Equipment: Index cards; various pieces of equipment to build with (hoops, jump ropes, tinikling sticks, etc.).
Rules: The students are arranged in groups of six (more or less if you wish). The object is for each group of children to build a machine using their bodies. Each student is a specific part of the machine. After each group has established how their machine will work, they will demonstrate it for the other groups. The students who are watching, must try and figure out what the machine is. I am always modifying Terry Orlick's game, sometimes with the help of my students. Here are the variations we have used at Roosevelt School:

a) Index Cards - write the name of a machine (computer; washing machine; pinball machine; etc). Have one student from each group select a card from the deck. Without stating the name of the machine out loud, the group begins to build the machine.
b) Use equipment. Once the students have experienced building a machine with their bodies, let them incorporate visual props to enhance their creation. Place various pieces of equipment in front of the room for the children to select.

c) Have the children come up with their own machines, even those yet to be invented!

BALLON BOOGIE I

Grade Level: K - 2
Equipment: One balloon per two students.
Rules: The students must first choose a partner and get a balloon. The object of this activity is to move the balloon using designated body parts (chins, stomachs, backs). One the game begins, the children may only use their hands to pick the balloon up off the floor. The game can be completed in general space or by starting on one side of the gym and traveling to the opposite end.

Variations:
a) Have the students change partners.
b) Use playground balls; beach balls; footballs

BALLOON BOOGIE II

Grade Level: K - 3
Equipment: One balloon per two students; backboard; spelling words.
Rules: With a partner, the children are to work on the skills of striking and spelling. Have the students recite the alphabet, while striking the balloon (alternating turns with the partner). If the balloon hits the floor, they may choose to start over again or continue where they left off. An alternative is to use current classroom spelling works; the student's last name; physical education, etc. This activity gives the child two tasks to focus on in an exciting environment.

Variation:

a) Designate dominant/non-dominant hand
b) Ask the children to choose a body part to strike the balloon with
c) Have the children stay within a self space
d) Ask the classroom teacher for the current spelling words.

Write them on the board for the children to refer to. Once they have spelled the first word, allow them to select the next.

H - O - R - S - E (sought of!!)

Grade Level: 3 - 5
Equipment: Basketballs; basketball hoops; spelling words
Rules: The object of this variation of the old playground game, is for the students to develop, practice and refine their shooting ability. In my version, the students use word(s) that are relevant to them: spelling words; last names; Physical Education; etc. I also wanted to included a "scoring" system that encouraged even the slightest contact with the backboard. Here's how we did it! If a student hit the backboard or rim, it was worth one letter of the word they were spelling. If they made a basket, it was worth two letters plus another shot. Once the child completed their word, they would select another.

Variations:

a) Allow the student to select a word for their partner or group
b) If possible **vary the height of the hoops** and rotate the group, affording them the opportunity to shoot at different heights.

PARACHUTE PLUS (or multiplication, subtraction or division)

Grade Level: K - 3
Equipment: Parachute and Kids!!
Rules: Begin by using the same format as in the game "number exchange". The class is divided on opposite sides of the chute, each child with a number. Have the students inflate the chute. While the chute is in the air, the teacher calls out one of the numbers. For example: number 10. Both students with that number move underneath the chute, exchanging places. It is at this point that the game becomes "Parachute Plus". The teacher will give a math problem. The answer the children give, is the number of the student(s) that will exchange places:

TEACHER: 2 + 2 = ? STUDENTS: 4

The two children with the number four move to the opposite side of the chute.

This is a fast moving activity, physically and mentally. The children have minimal time to contemplate the answer, as they must be ready to move across the room.

I began by using addition equations and as the first and second grade students got the hang of it we used subtraction problems as well.

The third grade children started the same way as their younger friends, however, I shortly switched to multiplication challenges for them.

The children will want to see if you can come up with the questions as quickly as they can solve answers!!

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COOPERATIVE GROUP INITIATIVES: ACTIVITY IDEAS THAT WORK

Thomas Green
Columbus Public Schools
Columbus, IN

COOPERATIVE GAME ACTIVITIES are group oriented physical activities that stress group participation, cooperation, problem solving, and teamwork in an atmosphere of challenge and adventure. Grouptivities place demands on the use of all three domains of human behavior (psychomotor, cognitive, and affective) with particular emphasis on enhancing various aspects of the affective domain. Therefore, the activity ideas that follow are not classified according to the movement skills that are involved with all of the preceding activities in this chapter. Cooperative game activities should conform to the following objectives:

1. Incorporate the use of physical education equipment in the development of a special "adventure" type activities for the physical education curriculum.
2. Develop the use of value clarification, pragmatic, experiential, and movement exploration teaching styles for emphasizing the affective domain.
3. Develop participant awareness of the decision making process, problem solving, leadership versus followership, and obligations and respect for one another within the group.
4. Promote physical contact, communication, patience, and group effort, in order that the members of the group can become acquainted with and develop that ability to work with others.
5. Encourage the enhancement of such feelings as trust, responsibility, and to improve the students self-concept within the group and individually.
6. Encourage body movement, motor development, hand-eye, eye-foot, body orientation, body parts, and coordination development.
7. Develop activities that will place the *learner* in a *unique social environment* while adding *adaptive dissonance* encouraging mastery and the development of a *self-actualized* person.
8. Develop desirable standards of ethical behavior, social, and moral conduct.
9. Develop self-control through activities that cause stress, emotional discomfort, and frustration.

10. Develop an understanding of oneself and the way others understand you.
11. Develop an ability to accept failure. Many positive qualities can be developed from failure.
12. Develop an attitude toward the group and not toward certain individuals within the group.

MAT CARRY

Play Area: Gymnasium or multipurpose room.
Equipment: One tumbling mat that can be folded up.
Number of Players: 6 to 10 per group.
Procedures:

1. Have the mat unfolded in an area of the gym or field.
2. Have the children fold the mat up into the smallest size, make sure everyone is helping to fold.
3. Have the group pick up the mat only waist high, emphasize the face of all helping, all should be touching the mat with both hands.
4. With the mat being carried, move around the gym doing many different motor skills, run, jump, skip, hop, etc.
5. When fatigue begins to show or boredom, slow the grouptivity with a problem, have them put the mat down and pick it up with different parts of their body, step over things with the mat, under things, make the task move from the simple to the more complex.
6. Do not cut the grouptivity short, let the group experience themselves within the group.
7. Watch your time. You want to have time to discuss.

Variations:

1. When moving up in age levels the problems can become more difficult.
2. Discussions can become deeper in thought.
3. With older children, 5th, 6th grade, you may want to replace the mat with a person, more care must be emphasized.
4. Balance something on the mat while it is being carried, like a ball, two balls, glass of water, etc.
5. With the older children, the task will be more difficult, make the obstacles higher, smaller, but, don't go over the child's limits.
6. With small ones it sometimes helps to make a story out of what you are doing, carrying a mat is not so important but if it was a boat, big board, big hot dog, etc.

RUBBER BAND WALK

Play Area: Gymnasium or multipurpose room.
Equipment: One 26 inch english racing tire innertube and obstacles for each group.
Number of Players: 6-10 per group.
Procedures:

1. Have the groups stand in very straight lines.
2. Take one end and begin to wrap the line up until the class becomes a very tight roll.
3. Stretch and "rubber band" around the group.
4. Have the group move around the gym or field very easy until they get used to moving as one.
5. Begin to add more problems other than just walking around.
6. Have the group jump, hop, move forward, backward, etc.
7. Try to move the group over some low obstacles and under some tall obstacles.
8. Have the group try to sit down without falling over.
9. Watch your time. You want to discuss the activity.

Variations:

1. Use a jump rope if you don't have an innertube.
2. Have the children hold on to the rubber band from the outside if they can not work inside the tube.
3. Give each person a ball to carry. This will help with their concentration.

BALL WALK

Play Area: Gymnasium or multipurpose room.
Equipment: One ball for every other person in the group (playground ball, volleyball, etc.)
Number of Players: 8 to 10 per group.
Procedures:

1. Each child receives a ball.
2. Have the class or group sit down on the floor with the playground ball out in front of them. This should form two lines of children and one line of balls.
3. Have the individual walk down the balls to the other end of the line. Explain to the group that the whole group must get from one end of the gym or field without touching the floor or grass.
4. The individual can use the heads of other participants along the line.
5. Express the fact that the person walking is depending on them to hold the ball so he/she can step on the ball without falling.
6. The instructor should walk behind the individual spotting in case of a fall.
7. Watch your time. You want to have time to discuss.

Variations:

1. Blindfold the individuals within the group, however, this should not be tried until the 6th grade at least.
2. Add some obstacles such as hoop, to go through or over tires.
3. Always spot on this activity, the chance of falling off a ball is high and the children are not always ready.
4. Know your group well prior to attempting this activity.

HOOP WALK

Play Area: Indoor or outdoor play space.
Equipment: One hula-hoop and obstacles for each group.
Number of Players: 6 to 10 per group.
Procedures:

1. Have the hoop placed in a particular place in the gym or field.
2. Have the group gather around the hoop and all persons in the group pick up the hoop.
3. Make sure that all the participants understand that they can not let go of the hoop.
4. Have them move in many different ways like jumping, skipping, and hopping.
5. Take the group through doorway and small areas.
6. Have the group put the hoop on the ground and pick it up with different parts of their body like elbows, right foot, left foot, knees, and after they pick up the hoop with these different parts have them move.
7. Watch your time. You want to have time to discuss.

Variations:

1. Have the group put the hoop down and pick it up with different body parts.
2. Once they pick up the hoop with different parts of their body, have them move different ways.
3. Blindfolds are always good, but you must use them with the right age levels. If you want to try it with the younger children, just have them close their eyes and this will give some of the desired effect.

TIRE PULL

Play Area: Indoor or outdoor play space.
Equipment: Automobilities, jump ropes, road cones, poles.
Number of Players: 8 to 10 per group.
Procedure:

1. Set the cones in two lines as far apart as the poles will allow, with one cone at the end as a pivot cone.
2. Lace the tires together to form a train with a long rope out the front of the tire train, this is the "pull rope."
3. Have the whole class or group pull the tires under the poles and around the pivot cone and back under the poles again.
4. If the group knocks down any of the poles or touches any of the cones, they have to start over again from the beginning.

Variations:

1. Younger children will have trouble not hitting the cones and knocking down the poles. Just start them from where it happens and talk about it in the end of the activity.
2. Try it with blindfolds.
3. Do not permit any verbal communication. Only the younger ones will have some trouble.
4. Can replace the tires with a body at the middle school level.
5. A board can be used like a low balance beam, or a 2 X 4 X 8 sanded down will work just as well.
6. Outside you can use more of the natural objects like trees, sidewalks, buildings, flag poles, playground equipment, anything that will work as an obstacle.

SQUEEZE BALL WALK

Play Area: Large indoor or outdoor play space.
Equipment: Cage ball, English racing bike tire innertube, obstacles.
Number of Players: Any number.
Procedures:

1. Organize the group in a very tight circle.
2. Place the ball in the middle of the circle and the group has to hold the cage ball with their bodies.
3. The group can not use their hands on the ball. They must keep the ball in the circle with pressure from their bodies. The ball is not permitted to touch the ground.
4. Have the group move around the gym and over, under, and through many obstacles.
5. Have the group stop and take the ball out of the circle without using hands or permitting it to touch the floor.

Variations:

1. If you don't have hoops, you can use anything to make an obstacle to go through, make it out of jump ropes, and sticks.
2. Try blindfolds, and verbal communication.
3. Carry a person in the group through the tunnel, this should only be done with the fifth grade level and up.
4. Give each person a ball to carry through while they are holding on to each other.

HIGH BAR WALL

Play Area: Indoor or outdoor play space.
Equipment: High Bar or Turning Bar, 3 mats.
Number of Players: 8-10 per group.
Procedures:

1. Drape the long mat over the high bar, that has been adjusted to the height of the children that you are working with.
2. The other mats are put at the bottom of the bar for safety.
3. The group has to get to the other side of the wall.
4. Express how important it is to help each other and let them experience "the wall."
5. With younger children have them help one another after they are over, they can come back around and help, the older children must help from one side only, once they are over they can only help from that side.
6. Watch your time. You want to have time to discuss.

Variations:

1. Try it with verbal communication.
2. You may use a high bar, side horse, beam, or just one bar of a set of uneven bars.

TABLE BRIDGE/TUNNEL

Play Area: Indoor play area.
Equipment: 1 long mat, 13 X 8 table.
Number of Players: 8-10 per group.
Procedures:

1. Cover the table long ways so that a bridge and tunnel is created.
2. Have the children move across in their own way.
3. Ask the children what are some of the different ways in which they can move across the bridge. You will not have to think up any, the children will have enough for you.
4. Do the same thing as the group goes under the bridge or through the tunnel.

5. Give each child a ball to carry and have them move across the bridge with the ball. Again ask the children for ideas.
6. Have them hang onto each other with different parts of their bodies.

Variations:

1. Make up a story and have the children act it out.
2. With the older children, have them carry a person across the bridge or under the tunnel.
3. Blindfolds and no verbal communication is always good with the older children. From 5th grade and up for the more difficult problems.

CIRCLE OF TRUST

Play Area: Indoor or outdoor play space.
Equipment: None.
Number of Players: 8 to 10 per group.
Procedures:

Have the group form a tight circle shoulder to shoulder. One person goes into the center, stands straight, and proceeds to fall forward, backward, or sideways keeping her feet firmly planted in one place. The members of the circle catch their companion. Each person in the group is encouraged to take a turn in the center. Stress the importance of being able to trust.

Variations:

1. Try it with your eyes closed.
2. Be sure to leave time for discussion.

PARTNER TRUST

Play Area: Indoor play space.
Equipment: Mats (optional).
Number of Players: Groups of 3.
Procedures:

Two members face each other three or four feet apart. Third member stands in the middle and proceeds to fall forward or backward keeping his feet firmly planted in one place. The two partners catch their companion. All members of the group are encouraged to take a turn in the center. Stress the importance of being able to trust.

Variations:

1. Try it with your eyes closed.
2. Try it with just two people.
3. Be sure to leave time for discussion.

TIMBER

Play Area: Indoor play space.
Equipment: Sturdy chair, mats (optional).
Number of Players: 8 to 10 per group.
Procedures:

One person stands on a chair and is requested to fall backward "straight as a tree." The group is instructed to prevent him from landing on the floor. They must solve the problem as a group. Each member of the group is requested to give it a try.

Variations:

1. Try it by falling forward.
2. Be sure to leave time for discussion of the activity.

BLINDFOLD LINE-UP

Play Area: Indoor play space.
Equipment: Blindfolds for each member of the group.
Number of Players: 8 members or more per group.
Procedures:

Have members of the group stand by a wall and blindfold themselves. Then have them line-up from shortest to tallest without using any verbal communication. They may use the wall as a guide.

Variations:

1. Line-up according to birth date.
2. Line-up according in groups according to eye color..
3. Be sure to save time for discussion of the activity.

ACROSS THE LINE

Play Area: Indoor play space.
Equipment: None.
Number of Players: 8 to 10 per group.
Procedures:

Place the groups at one end of the gymnasium. Request that they, as a group, get to the opposite end of the room, or a designated line, by:

1. Having half the number of feet and legs touching the floor.

2. Having *no* feet or legs touching the floor.
There are a number of possible solutions to these problems. Encourage exploration of a variety of them.

BODY PASS

Play Area: Indoor play space.
Equipment: None.
Number of Players: 10 or more.
Procedures:

Have the group lie flat on their backs in a straight line with their heads together but legs facing alternately in opposite directions. A person stands at one end and is instructed to get to the opposite end without touching the floor. The problem may be solved in a variety of ways but most easily by having the person lie backwards into waiting hands of the group. He is then passed along to the opposite end and placed safely on the floor.

NOTES:

CONTEMPORARY LINES DANCE FOR KIDS

Gwen Hamm
Department of Kinesiology
Indiana University

One of the first line dances that I remember seeing was the 'Stroll.' Every Saturday morning my sister and I would watch the ever popular teen dance program, American Bandstand, to see "....what the kids on the east coast were doing." Dick Clark's American Bandstand was, to my knowledge, the first ever televised dance program that featured Philadelphia teens doing the latest rock n' roll dances. With the girls lined up on one side and the boys on the other, teen couples would "stroll" (actually a series of grapevine steps with half turns) down the center of the aisle created by the lines. I remember being impressed with the smoothness and savvy of their execution. At the time, I'm not sure that I fully understood the meaning of the word savvy, but to me the 'Stroll' was really "cool".

Since the 'Stroll' made its debut in the mid to late 50's, there has been a resurgence of line dancing, made possible with the advent of the 'Hustle,' a popular dance that took hold of America's youth during the early 1970's. From that time to the present, line dancing has enjoyed enormous popularity as seen in the number of persons who take to the floor when the music to the 'Electric Slide' is played. The same holds true for the 'Cincinnati Stomp,' although this particular dance is usually performed by Cincinnatians (and others like myself, who have seen it enough times to comfortably join in).

There are several distinguishing characteristics that make line dances fun and easy to learn:

1) Everyone begins and ends on the same foot and moves in the same direction(s). The exception to this would be dances involving couples or partners;

2) Dances are performed in sequences, each with its own specific number of counts. The sequences are repeated until the end of the song;

3) Steps usually move forward, backward, and/or sideward, and include turns (1/4, 1/2, and whole) which provide additional variety and interest;

4) Dances can be adapted to any age group-elementary through senior citizen;

5) Dance steps can be (reasonably) mastered within the length of the musical selection;

6) Line dances may be performed individually, without a partner. This particular characteristic can be a real advantage in presenting dance to certain elementary and middle school children;

7) Line dances can be cost efficient. Although, it's to have access to different types of music, just about any type can be used as long as it has a strong, even beat.

The dances that have been selected range from simple to complex and include contemporary as well as country line dances. The directions are written from a personal point of view. Word selections, descriptions, and/or verbal cues, while meaningful to the writer, may lack clarity to the reader. With that in mind, at the bottom of each page of directions is a space for notes. You are encouraged to write additional comments in order to make these dances more meaningful and useful to you and your students.

Ray, Ollie M. A FUN ENCYCLOPEDIA OF SOLO AND LINE DANCES: The Steps That Came and Stayed. Siddall and Ray Foundation, Whitewater, Wisconsin, 1987.

BUNNY HOP

Formation: Conga line; hands are placed on the waist or shoulders of the person in front.

Steps: Heel step; jump

I. Heel step

Extend L heel diagonally front; replace it center
Counts 1, 2

Repeat actions of heel step L
Counts 3, 4

Repeat heel step w/R foot twice
Counts 5, 6, 7, 8

II. Jumps

Jump forward
Counts 1, hold 2

Jump backward
Counts 3, hold 4

Jump forward three times
Counts 5, 6, 7, hold 8

Dance repeats from the beginning until the music ends.

Heel step may also be performed w/hops; hop onto the R foot as heel extends front, hop as heel is replaced.

NOTES:

POPCORN (A/K/A ALLEY CAT)

Formation: Open order, w/everyone facing the music

Steps: Touch step, kick (hitch), jump turn

1.	Touch R toe in front; Counts 1, 2	Step R foot in place (center) Counts 3, 4
2.	Touch L toe in front; Counts 5, 6	Step L foot in place (center) Counts 7, 8
3.	Touch R toe behind; Counts 1, 2	Step R foot in place (center) Counts 3, 4
4.	Touch L toe behind; Counts 5, 6	Step L foot in place (center) Counts 7, 8
5.	Kick R foot forward; Count 1	Step R foot in place (center) Count 2
6.	Kick L foot forward; Count 3	Step L foot in place (center) Count 4
7.	Repeat 5 - 6; Counts 5 - 8	
8.	Clap hands one time; Count 1, hold 2	Clap hands one time Count 3, hold 4
9.	Jump w/1/4 turn to R Counts 5, 6, 7, 8	

Dance repeats from the beginning until music ends.

Variation: # 1 - 6. Are the same

#7. Performed double time

R knee lifts twice Counts 1 & 2 &	L knee lifts twice Counts # & 4 &

#8. Clap once
Counts 5 - 6

#9. Jumps w/1/4 turn R
Counts 7 - 8

THE SLIDE

Formation: Horizontal lines; w/everyone facing the music

Steps: Heel step; grapevine; 1/4 turn; walk

R heel forward, step R in place (center) R heel forward, step R in place (center)
Counts 1, 2, 3, 4

L heel forward, step L in place (center) L heel forward, step L in place (center)
Counts 5, 6, 7, 8

R heel forward/center; L heel forward/center
Counts 1, 2 Counts 3, 4

R grapevine step (R-L-R) ending with the weight on the R foot
Counts 5, 6, 7

1/4 turn to the R, with the L leg up (clap)
Count 8

Walk backwards L-R-L step together R
Counts 9, 10, 11, 12 (clap)

Dance repeats from the top

NOTES:

SLIDE #2

Formation: Open order w/everyone facing the music

Steps: Touch step, jazz square, jump turn

Touch R foot to R side, in place, to R side, in place
Counts 1, 2, 3, 4

Touch L foot to L side, in place, to L side, in place
Counts 5, 6, 7, 8

Touch R foot to R side, in place
Counts 1, 2

Touch L foot to L side, in place
Counts 3, 4

Jazz Square - cross R foot over L (Count 5), step L diagonal back (Count 6), step R side (Count 7), 1/4 turn to R as both foot. jump together (Count 8)

Dance repeats until the music ends

NOTES:

AMOS MOSES

Formation: Dances in horizontal lines w/all facing the same direction

Steps: Heel step, grapevine, stomp, clap
Dance consists of 10 counts

I. Heel Step

Extend R heel diagonally front, step R in place (center)
Counts 1, 2

Extend L heel diagonally front, step L in place (center)
Counts 3, 4

II. Grapevine

Grapevine step R (as you 1/4 turn to face L) Count 5,
Cross behind L (Count 6), Step R side as you make a 1/2 turn (Count 7), Step L as you complete turn (Count 8),
Step R in place (Count 9), clap (Count 10).

Dance repeats from the beginning

NOTES:

ELECTRIC SLIDE

Formation: Horizontal lines w/all facing the music

Steps: Step together step, touch -or- grapevine step
Walk, rock step, 1/4 turn

Step R, together L, step R, touch L
-or-
R grapevine step, touch L
Counts 1, 2, 3, 4

Step L, together R, step L, touch R
Counts 5, 6, 7 8

Walk backwards R-L-R, touch L
Counts 1, 2, 3, 4

Rock step forward L, touch R
Counts 5, 6

Rock step backward R, touch L
Counts 7, 8

Step L, 1/4 turn to L as R foot scuffs through
Counts 9, 10

Variation: step together, step touch
-or-
on grapevine step; a 3 step turn can be used

NOTES:

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CONTINENTAL WALK

Formation: Horizontal lines w/all facing the music

Steps: Walking step; Grapevine; Heel clicks; Toe touch 1/4 turns

I. Walks

Walk backwards R-L-R, touch L
Counts 1, 2, 3, 4

Walk forward L-R-L, touch R
Counts 5, 6, 7, 8

Repeat Counts 1 - 8

II. Grapevine

R grapevine step (R, cross front L, side R), touch L
Counts 1, 2, 3, 4

L grapevine step (L, cross front R, side L), touch R
Counts 5, 6, 7, 8

Step side R, touch L; Step side L, touch R
Counts 1, 2, 3, 4

Separate heels and click twice
Counts 5, 6

Hip sway R/L
Counts 7, 8

CONTINENTAL WALK (CON'T)

III. Toe Touch

Touch R front twice; Touch R back twice
Counts 1-2; 3-4

Touch R front/back
Counts 5, 6

Touch R side
Count 7

Kick R front as you 1/4 to L on L foot
Count 8

Repeat Toe touches w/kick and 1/4
Counts 9 - 16

You are now facing backward

Dance repeats from the beginning

NOTES:

HULLY GULLY

Formation: Dancers in horizontal lines facing the same direction.

Steps: Grapevine, walk, step touch

I. Grapevine

Grapevine R (R-L-R), kick L
Counts 1, 2, 3, kick 4

Grapevine L (L-R-L), kick R
Counts 5, 6, 7, kick 8

II. Walk, step touch

Step R forward, touch L, step L forward, touch R
Counts 1, 2, 3, 4

Walk forward R-L-R w/1/4 turn to R (wt. on R foot)
Counts 5, 6, 7, 8

Walk backward L-R-L, kick R
Counts 9, 10, 11, kick 12

Dance repeats from the beginning

NOTES:

BUS STOP

Formation: Dancers in horizontal line w/all facing the same direction

Steps: Step together; Toe touch; 1/4 turn

Step backward R, close L to R, step backward R, close L to R
Counts 1, 2, 3, 4

Step forward L, close R to L, step forward L, close R to L
Counts 5, 6, 7, 8

Right grapevine step (R-L-R) touch L
Counts 1, 2, 3, 4

Left grapevine step (L-R-L) touch R
Counts 5, 6, 7, 8

Step R, touch L, step L, touch R
Counts 1, 2, 3, 4

Slight jump (feet apart) to wide parallel; slight jump (feet together)
Counts 5, 6

Separate heels and click them
Counts 7, 8

Touch R front twice; touch R in back twice (weight on left foot)
Counts 1, 2, 3, 4

Touch R front once; touch R back one (weight on left foot)
Counts 5, 6

Touch R to side; step L and 1/4 turn to L
Counts 7, 8

NOTES:

FOUR CORNER STOMP

Formation: Dancers in horizontal lines w/all facing the same direction

Steps: Step-together-step-stomp (clap), Walk, Turn

Step side L, close R, step L, stomp R (clap)
Counts 1, 2, 3, 4 (clap)

Step side R, close L, step R, stomp L (clap)
Counts 5, 6, 7, 8 (clap)

Repeat step-together-step-stomp (clap) to the L and R
Counts 1 - 8 (clap)

Walk forward on L foot, circle hips to R
Counts 1, 2

Walk forward on R foot, circle hips to L
Counts 3, 4

Walk forward on L foot, circle hips to R
counts 5, 6

Walk forward on R and 1/4 turn to R, ending w/weight on R foot
Counts 7, 8

Dance repeats from the beginning

NOTES:

JIVE TALKIN'

Formation: Dancers in horizontal lines w/all facing the same direction

Steps: Heel step, Two step, Grapevine, Hip sway

Heel Step

Extend R heel forward, step R in place, repeat heel step L, step L in place
Counts 1, 2, 3, 4

Two step

Step forward R, close L, step R hold
Counts 1, 2, 3, hold 4

Step forward R, close R, step L hold
Counts 5, 6, 7, hold 8

Grapevine

Grapevine Step R (R-L-R), kick L foot
Counts 1, 2, 3, kick 4

Grapevine Step L (L-R-L), kick R foot
Counts 5, 6, 7, kick 8

Grapevine w/turn

Grapevine step R (R-L-R - 1/2 turn to face back wall) w/weight on the R foot
Counts 1, 2, 3-4

Step L, R,
Counts 5, 6

Hip sway R, L
Counts 7, 8

Dance repeats from the beginning

NOTES:

BOOT SCOOTIN' BOOGY (I)

Formation: Horizontal lines w/all facing the music

Steps: Grapevine; Walk; Hop

Starting Position: Weight on the L foot

Step onto R foot, hop hop

Step L forward, together R, step L, stomp R

Walk backward, R-L-hop R (w/L leg up)

L grapevine step (L-R-L) hop L

R grapevine step (R--L-R) hop R, 1/4 to R, hop hop

Dance repeats from the top

NOTES:

BOOT SCOOTIN' BOOGY (II)

Formation: Same as I

Steps: Grapevine, walk, hop (scoot), fan, step touch

Lift R foot (Count 1), cross R in front of L ("cut") (Count 2), Extend R Foot (Count 3), Step R in place (Count 4)

L foot fans (toe goes to the side and back front - weight on heel)
Counts 5, 6, 7+

Scoot, scoot (forward) on R foot

Grapevine L (L-R-L kick/clap R)
Counts 1, 2, 3, kick/clap 4

Grapevine R (R-L-R kick/clap L)
Counts 5, 6, 7, kick/clap 8

1 1/4 turn to L (L-R-L-R, ending w/weight on R)
Counts 1, 2, 3, 4

Scoot, scoot (forward) on R foot

Step L, together R, step L, touch R (moving forward)

Step side R, touch L, Step side L, touch R

Step back R, touch L (or hitch), step forward L, stomp R

HONKY TONK STOMP

Formation: Dancers in horizontal lines w/all facing the same direction

Steps: Heel clicks, stomp, grapevine, 1/2 turns

Heel Clicks

Heels apart, heels together, heels apart, heels together
Counts 1, 2 3 4

Heel Step

R heel forward, R toe back
Counts 5, 6, 7, 8

R heel forward, step R in place (center) Counts 1, 2
L foot stomps twice Counts 3, 4

L heel forward, step L in place (center) Counts 5, 6
R foot stomps twice Counts 7, 8

Grapevine

Grapevine R (R-L-R kick L)
Counts 1, 2, 3, 4

Grapevine L (L-R-L kick R) 1/2 turn
Counts 5, 6, 7, 8

Grapevine R (R-L-R kick L)
Counts 1, 2, 3, 4

Grapevine L (L-R-L stomp R)

Dance repeats from the beginning

NOTES:

WALTZ AROUND TEXAS

Formation: Dancers in horizontal lines, w/all facing the same direction

Steps: Triplet (waltz) step, grapevine turn

Triplet Step

Triplet moving and facing R (R-L-R)
Counts 1, 2, 3

Triplet moving and facing L (L-R-L)
Counts 1, 2, 3

Triplet forward (R-L-R); Triplet backward (L-R-L)
Counts 1, 2, 3, 4, 5, 6

Triplet Grapevine Turn

Triplet turn R (R-L-R Counts 1, 2, 3), cross L in front (Count 1), step R side (Count 2), cross behind w/L (Count 3), step R side (Count 1), step L in place (Count 2), step R in place (Count 3);

Triplet turn L (L-R-L Counts 1, 2, 3), cross R in front (Count 1), step L side (Count 2), cross behind w/R (Count 3), step L side (Count 1), step R in place (Count 2), step L in place (Count 3).

Triplet forward R-L-R; L-R-L (Counts 1 - 6)

Triplet backward L-R-L; R-L-R (Counts 1 - 6)

Dance repeats from the beginning

NOTES:

SIX SHOOTER

Formation: Dancers in horizontal lines w/all facing the same direction

Steps: Heel swivels, stomp, 4 step turn, step together step touch

Heel swivels

Swivel Heels to L and back center (Counts 1, 2)

Stomp twice w/R foot (Counts 3-4)

R heel front, "cut" R heel front, step R in place
Counts 5, 6, 7, 8

L heel front, "cut," L heel front, touch L toe back
Counts 1, 2, 3, 4

4 step turn

One whole turn toward the L (L-R-L-R)
Counts 1, 2, 3, 4

Step L side, close R, step R side, close L
Counts 5, 6, 7, 8

3 step turn R-L-R, hold
Counts 1, 2, 3, hold 4 w/weight on R

Step forward L, close R, step L, 1/2 turn to L w/weight on L
Counts 5, 6, 7, 8

Step R forward, close L, step R, together L
Counts 1, 2 3, 4

Dance repeats from the beginning

NOTES:

SLAPPIN' LEATHER

Formation:

Steps: Grapevine, heel swivels, toe touch

Heel swivels

Heels swivels to R, center, L, center
Counts 1, 2, 3, 4

R toe touch side, in place, side, in place
Counts 5, 6, 7, 8

L toe touch side, in place, side, in place
Counts 1, 2, 3, 4

R heel front and tap twice; tap back twice
Counts 5, 6, 7, 8

R heel front, side, back, side
Counts 1, 2, 3, 4

1/4 turn to L slap R toe front; slap R toe to R hand
Counts 5, 6

Grapevine R (R-L-R), kick/clap L; Grapevine L, kick/clap R
Counts 1, 2, 3, 4; 5, 6, 7, 8

Walk back R-L-R, L leg hitch
Counts 1, 2, 3, hitch 4

Step L forward, close R, step L, together R
Counts 5, 6, 7, 8

Dance repeats from the beginning

NOTES:

SUGARTOWN

Formation: Dancers in horizontal lines w/all facing the same direction

Steps: Grapevine, step-together-step touch, pivot

Grapevine R (R-L-R) kick or scuff L
Counts 1, 2, 3, kick 4

Grapevine L (L-R-L) kick or scuff R
Counts 5, 6, 7, kick 8

Walk backward R-L-R scuff L
Counts 1, 2, 3, scuff 4

Step forward L, close R, step forward L, together R
Counts 5, 6, 7, 8

Step R diagonal forward, touch L toe
Counts 1, 2

Step L diagonal back, touch R toe
Counts 3, 4

Step R diagonal back, touch L toe
Counts 5, 6

Step forward, touch R toe
Counts 7, 8

Step R w/1/4 turn to R, touch L toe side
Counts 1, 2

Cross L over R, touch R toe side
Counts 3, 4

1/2 turn (pivot)
Counts 5, 6

L hip side, R hip side
Counts 7, 8

Step L forward, close R, step L, together R
Counts 1, 2, 3, 4

Dance repeats from the beginning

ACHY BREAKY

Formation: Same

Steps: Grapevine, 1/4 turn, 1/2 turn

Grapevine R (R-L-R hold); Hip sway L-R-L hold
Counts 1, 2, 3, hold 4; 5, 6, 7, hold 8

R toe back (Count 1), side (Count 2), front w/1/4 turn to L. (Count 3), take weight onto L as you continue into 1/2 turn, step back on R foot (Count 4)

Step back L-R w/weight on R w/1/4 turn to L (L leg up) lower L in place; step back R-L-R stomp L
Counts 5, 6, 7, 8, 9, 10, 11, 12

Hip sway L-R-L hold
Count 1, 2, 3, hold 4

1/4 turn to R, stomp/clap; 1/2 turn to L, stomp/clap
Counts 1, 2; 3, 4

Grapevine R (R-L-R) stomp L
Counts 5, 6, 7, stomp 8

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NOTES:

CURRICULUM COUNTS II: ORGANIZATIONAL CONSIDERATIONS FOR EFFECTIVE LESSON PLANNING

Ruy J. Krebs

Federal University of Santa Maria
Santa Maria, Brazil

Teaching physical education in elementary schools is a challenge for most teachers. First, they have to consider that each child is an unique individual and, simultaneously, an individual who has many of the same characteristics of his/her peers.

Janet Teeple (1978), in her model of motor development described two phenomena that explain differences and similarities among children: **change** and **status.** The first one, change, is related to universal aspects of human development, common to all the humans. The second, status, describes individual characteristics of each person. When planning the physical education program, teachers face the following dilemma: (a) should the program fit the needs of each child (individualized teaching); or (b), should the program focus on the general needs of the group (socialized teaching)?

A quality developmentally based physical education program has to find balance between every child's needs and all children's needs. Therefore, **individuality** and **sociability** are key concepts that help teachers outline the major goals of their program. To understand better the concepts of individuality and sociability, in the way we wish to apply them when developing the physical education program, it is necessary to analyze the stimuli and the behavior of the child within the environment. Basov, according to Valsiner (1988), emphasized that:

> "the child is neither exclusively controlled by the immediate external stimuli in a situation, nor is the fully independent of such stimuli... Furthermore, the child who has just been acting in a seemingly independent way, may move into the episode of joint action with a peer or adult at the next moment, and back to the mode of independent acting later." (p.181)

Individuality, hence, is related to internal stimuli which are dependent on the child's past experiences. Sociability regards the child's capacity to deal with external stimuli, dependent on the environment. Accepting the idea that internal stimuli creates a relationship of the child to him/herself, and external stimuli create a relationship of the child to others and the outside world, the paradigm depicted in Figure 1 can be designed. This paradigm emphasizes the holistic assumption that

the whole is not the mere sum of its parts. The paradigm shows that our personality is developed from the interplay of our individual characteristics and our experiences with others. The paradigm underlines body awareness as component of our individuality, and space and time awareness as components of our physical and social environment.

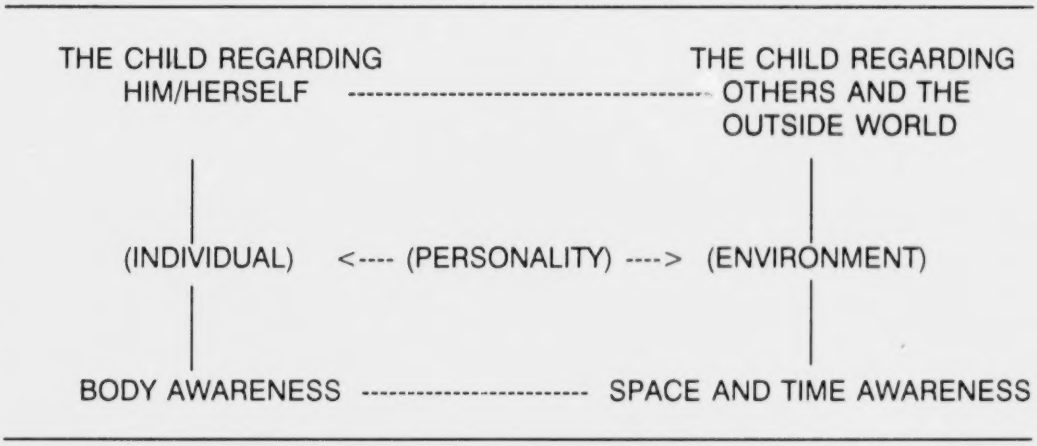
THE CHILD REGARDING HIM/HERSELF
THE CHILD REGARDING OTHERS AND THE OUTSIDE WORLD
(INDIVIDUAL) <---- (PERSONALITY) ----> (ENVIRONMENT)
BODY AWARENESS
SPACE AND TIME AWARENESS

FIGURE 1 - The Individual/Environment Paradigm

The relationship between the individual and the environment is explained by L'Abate (1994), in his theory of personality development. He analyzes space in terms of: (a) physical distance, that explains how close two or more individuals are; (b) legal distance, that refers to legal bonds or contracts that exist between various people; and, (c) emotional distance, that determines how close or distant we are emotionally linked to someone. Regarding space and body experiences, he stated that:

> "How we deal with space is very likely shown by how we deal with our bodies. Spatially, the body represents the demarcation between the self and the outside space. It represents how we define, delineate, and defend ourselves. Spatial boundaries begin with the ... This definition of body boundaries is relevant also to the definition of context. Setting body and spatial boundaries is part of a definition of context. Notions of privacy, territoriality, punctuality, accuracy, and negotiability pertain to the drawing lines, both concrete and metaphorical, to our body, to our behavior, and to the behavior of others. Without this definition and setting of spatial boundaries, there would be no context." (L'Abate, 1994, p. 85)

We cannot, however, separate spatial variables from issues of time. L'Abate (1994) stressed that "we cannot describe where we go and whom we are with unless we know how long we stay." He concluded that issues of space are, hence,

orthogonal to issues of time. "We need both space and time to more accurately describe personality development." (p. 98)

According to L'Abate (1994), the elusiveness of time is evident in biological rhythms, calendar subdivisions, etc., and as a living organism we are governed by time. The three major characteristic of time in his theory of personality development are: (a) response latency, (b) time allocation, and (c) temporal perspective. The two extremes of response latency are defined by **discharge,** when the individual tends to respond with a very fast latency, and **delay,** when a significant interval exists between the stimulus and the subsequent response. The second factor refers to allocation of time according to personal priorities. Temporal perspective pertains to an individual's perception of the past, present, and future, including the degree to which the person feels controlled by these perspectives. Time awareness, like body and space awareness, is related with personality, according to L'Abate:

> "The experience and use of time relates to personality development and to how we choose to solve problems and negotiate issues in our intimate and interpersonal relationships. If we rush and react immediately, we foreclose any possible interpersonal negotiation. At the other extreme, if we delay arriving at a decision and consider the pros and cons of too many possibilities, we cannot determine what alternative to choose, if any. Somewhere in the middle of the discharge-delay continuum is the optimal range, where bargaining, negotiation, and problem solving are possible. To negotiate, we need another person. An internal dialogue may be necessary, however, to prepare for successful negotiation." (L'Abate, 1994, p. 113)

Jean Piaget's theory of cognitive development also describes the interaction between biological and sociological factors. He studied maturation of the brain and nervous system, and adaptation to the environment. His theory emphasizes five factors: (a) schema, the original patterns of the thinking that people use for dealing with specific situations in their environment; (b) adaptation, the process by which individuals adjust their thinking to new conditions or situations; (c) assimilation, acquiring new information by using already existing cognitive structures; (d) accommodation, adjusting to new information by creating new cognitive structures; and, (e) equilibrium, a balance between schema and accommodation (Rice, 1992).

Psychological theories have always been used to solve educational problems. One principle of educational psychology is that teachers cannot simply give students knowledge. This principle is stressed by Slavin (1994), to explain the constructivist view of learning:

> "A revolution is taking place in educational psychology. This revolution goes by many names, but the name most frequently used is **constructivist theories of learning.** ...Constructivist theory sees learners as constantly checking information against old rules and then revising the

rules when they no longer work... The constructivist revolution has deep roots in the history of education. It draws heavily on the work of Piaget and Vygotsky." (Slavin, 1994, p. 225)

Based on Piaget's concepts, the contents of the physical education program should incorporate the following principles:

- Start with simple structure **(schema)** and, progressively go to more complex ones. Ex. From games of low organization to pre-sport games; from exercises of posture and locomotion to exercises of self-control; from singing games to folk dance. (Krebs, 1983)

- Allow every child to experience a variety of movement activities **(assimilation).** Ex. Combine stability, locomotor, and manipulative movement skills into movement phrases. (Gallahue, 1993)

- Allow enough time for the child to become familiar with the movement and/or the apparatus **(accommodation).** Ex. Use Convergent Discovery Style. (Mosston and Ashworth, 1994)

- Allow children to make their own decisions regarding best ways to move and keep their body under control **(adaptation).** Ex. Use Guided Discovery Style. (Mosston and Ashworth, 1994)

- Be aware of the amount and complexity of the content of the lesson, regarding children's level of motor development **(equilibrium).** Ex. Use guidelines for observational assessment. (Gallahue, 1993)

Using the holistic structure of the Individual/Environment Paradigm and the constructivist approach of Piaget's theory, we assume that the ultimate goal of a developmental physical education program is to fulfill the needs of the children regarding themselves, the others, and the outside world. The educational objectives derived from that general goal will demand appropriate movement activities. For those objectives associated to internal stimuli (the child regarding him/herself), the emphasis of the activity is on individuality. Consequently, for those objectives associated to external stimuli (the child regarding others and the outside world), the emphasis of the activity is on sociability. Any physical activity associated to individuality will be initially described as **exercise.** Physical activity related to sociability will be primarily called either **game** or **dance.** That relationship is explained in Figure 2.

OBJECTIVE	ACTIVITY
EMPHASIS ON INDIVIDUALITY	EXERCISE
EMPHASIS ON SOCIABILITY	GAME OR DANCE

FIGURE 2. Objective/Activity Relationship Chart

Using the Objective/Activity Relationship Chart depicted in Figure 2 we created a system to classify games, exercises, and dances into a curricular model. In that system, games in their simplest structure are labeled **activities of low organization.** When some rules and complexity are added to these games, they become **pre-sport activities.** Similarly, physical exercises in their simplest structure, are labeled **activities of posture and locomotion.** When additional challenges are put in these exercises, they are called **self-control activities.** The dances from their simplest structures up to beginning folk dance are named **rhythmic activities.**

The five areas in Figure 3 are, actually, the major content areas for Physical Education in the Elementary School. Each can be subdivided into more specific sub-content. To be able to relate any subdivision with its original content area, we have to create a mutually exclusive set of names. That was possible by using different criterion for each classification.

ACTIVITY	CONTENT
Low Organization	Running Games Line Games Circle Games Role-Playing Games
Pre-Sport	Close Skill Games Open Skill Games
Rhythmic	Singing Games Folk Dances Rhythmic Exercises
Posture and Locomotion	Exercises of Reproduction of Movement Exercises of Production of Movement
Self-Control	Exercises Without Material Exercises With Material

FIGURE 3. Activity/Content Chart

Activities of Low Organization

The criterion used to subdivide activities of low organization into a set of different games, was the analysis of how **perception** of time, space, figure-ground, direction, shape, and flow is emphasized. The following games are the components of this activity.

1- **Running Games:** when the activity is organized in an open space, and the game allows the players to perceive the contrasts fast-slow, close-distant, etc. (i.e. time, space, and figure-ground concepts);

2- **Line Games:** when the activity is organized using directions as guidelines, and allows the players to perceive the contrasts right-left, back-forward, etc. (i.e. direction and figure-ground concepts);

3- **Circle Games:** when the activity is organized using closed space, and allows the players to perceive the contrasts inside-outside, center-periphery (i.e. space concepts);

4- **Role-Playing Games:** when the activity allows the players to have specific roles. The emphasis is put on observation and interpretation (i.e. shape and flow concepts).

Pre-Sport Activities

The criterion used to subdivide pre-sport activities into different sub-contents, was the analysis of the **dynamics of the environment.** The environment may be structured in such a way that all the stimuli involved in the game action can, or cannot change. The following games are components of this area of content.

1- **Close Skill Games:** when the environment is constant. The major physical and motor abilities that can be stressed in these games are: speed, strength, coordination, and accuracy.

2- **Open Skill Games:** when the environment is constantly changing. Besides all the physical and motor abilities that can be stressed in Close Skill Games, in this type of games it is possible to emphasize problem solving capacity.

Rhythmic Activities

Rhythmic activities for children are part of any culture. The **folklore** regarding children's games was the criterion used to subdivide Rhythmic Activities. The following subdivision is a temptative to summarize the most common children rhythmic activities in any culture.

1- **Singing Games:** when a specific choreography is not required and the emphasis is put on free interpretation songs;

2- **Folk Dances:** when the activity requires a choreography, and the emphasis is put on the cooperative effort of the group in performing choreographic sequences;

3- **Rhythmic Exercises:** when the requirement is to follow a given rhythmic stimulus, and the emphasis is put on individual rather than in group interpretation.

Activities of Posture and Locomotion

The **movement meaning** was the criterion chosen to classify the subdivisions of this activities. Mosston (1994) describes two human capacities, production and reproduction of knowledge, which clearly describe the meaning of any movement skill. The following are the subdivisions for Activities of Posture and Locomotion.

1- **Exercises of Reproduction of Movement:** when a model for movement is provided, and the emphasis is on the acquisition of fundamental movement abilities (Gallahue and Ozmun, 1995);

2- **Exercises of Production of Movement:** when no model of movement is provided, and the emphasis is on exploratory experiences, which may be used with a wide range of static and dynamic balance skills (Gallahue, 1993).

Self-Control Activities

The criterion to nominate the subdivision in this area was the **utilization or non-utilization** of material/equipment. The following classification describes Self-Control Activities.

1- **Exercises Without Material:** when children use their body as reference for movement control;

2- **Exercises With Material:** when children use, besides their body, different materials or equipment as their reference point for movement control.

PROGRAM OF PHYSICAL EDUCATION

To design a quality developmentally based physical education program the following steps are recommended: (a) construct a Curriculum Chart, that shows the scope, sequence, and balance of the program for all grades; (b) design a Yearly Plan for each grade level and depicts the activities chosen for each grade; (c) write Season Plans for every two months, and includes the types of exercises, dances, or games, that were selected for each activity of the plan; (d) organize Weekly Plans for every week of each Season Plan, including the specific content for the daily lesson; and (e) outline your Daily Plan, describing which decisions will be yours and which ones will be left for the children.

Curriculum Chart

The general goals for the Curriculum Chart are those already mentioned in the Individual/Environment Paradigm: (a) to fulfill the children's needs regarding themselves, and (b) to fulfill the children's needs regarding others and the outside world. The activities are those emphasized as the five major content areas for Physical Education for children. In Figure 4 there is an outline for a Curriculum Chart.

GENERAL GOALS:

ACTIVITY	Grade 1	Grade 2	Grade 3	Grade 4
Low Organization				
Pre-Sport				
Rhythmic				
Posture and Locomotion				
Self-Control				

FIGURE 4. The Curriculum Chart

Yearly Plan

The Yearly Plan is organized after the Curriculum Chart, consequently the general goals are the same. In this plan the teacher has to decide which of those five activities of the Curriculum Chart are going to be offered in each season of the plan. A structure for a Yearly Plan is provided in Figure 5.

SEASON	GENERAL GOALS					
	Activities					
	L.O.	P-S	R.	P.L.	S-C.	
1st.						
2nd.						
3rd						
4th						

FIGURE 5. The Yearly Plan

The Season Plan

A more specific form of the general goals is written as objectives for the Season Plan. Because the plan is structured in four season, the teacher must specify objectives for each season. The content depends on the activities designed for the season. In Figure 6 there is an outline for a Season Plan.

OBJECTIVES	
Week	**Content**
1st.	
2nd.	
3rd.	
4th.	
5th.	
6th.	
7th.	
8th.	

FIGURE 6. The Season Plan

Weekly Plan

The Weekly Plan describes each week of the Season Plan. In this plan the teacher has to specify both the objectives and the content. The Weekly Plan includes daily schedule for Physical Education. Figure 7 shows an outline for a Weekly Plan.

SPECIFIC OBJECTIVES

Day	Specific Content
Monday	
Tuesday	
Wednesday	
Thursday	
Friday	

Daily Lesson Plan

Since the Weekly Plan outlines only the specific objectives and specific contents, a more detailed plan should tell us how the lesson is going to be. No model was designed for the Daily Lesson Plan, because we believe that Mosston's Spectrum of The Teaching Styles is a very good approach to be used by those who are going to teach Elementary Physical Education.

SUMMARY

When we designed this curriculum guide, our intention was not to provide teachers with just another way to select content for a Physical Education lesson. Our major goal was to design a paradigm to be used as a theoretical framework for those teachers of Physical Education for children. We also intended to use a constructive approach for a quality developmentally based Physical Education program. In this approach, "children actively construct knowledge by continually assimilating and accommodating new information" (Slavin, 1994, p. 48).

The Individual/Environment Paradigm emphasizes the holistic transaction of individual, others, and outside world. It explains how individual's personality depends on both internal and external stimuli. The internal stimuli are related to body awareness, while external stimuli are associated to space and time awareness.

It is necessary to remember that the concepts of space and time were not defined only by their physical characteristics, but also according to L'Abate (1994) assumptions. That author views space as a psychological factor. He defines it as the "primary context for development in the ability to love and to be close and intimate or

their opposites, being unable to love, being isolated and distant from intimate others" (p. 98).

He also views time as a fundamental psychological assumption. According to him, "the dimension subsumed by time deals with how we control ourselves, whether we tend to **discharge** and explode on one extreme, or whether we tend to **delay,** wait, and control what we are going to say or do, on the other extreme" (p. 99).

The theoretical framework that includes Curriculum Chart, Season Plan, Weekly Plan, and Daily Lesson Plan, is compatible with constructivism.??? The five major activity areas allow teachers to build an educational environment in which children have an active role in building their own understanding of reality.

LEARNING ACTIVITY

After having reviewed a theoretical framework for planning Physical Education for children, you should be able to select a grade level in Elementary School and try the following learning activity:

1 - Construct a Curriculum Chart for Physical Education;

2 - Design a Yearly Plan;

3 - Write a Season Plan for the first two months of the school year;

4 - Organize the Weekly Plan for the first week of your Season Plan;

5 - Outline a Daily Lesson Plan for the first day of your Weekly Plan.

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NOTES:

KINDERGARTEN MOTOR DEVELOPMENT CURRICULUM AND ACTIVITY IDEAS

Armine "Tina" Leaman
Centralized Kindergarten
Metropolitan School District of Lawrence Township
Indianapolis, Indiana

The Centralized Kindergarten of Lawrence Township is a unique learning environment. The school of over 800 students is composed entirely of 5 & 6 year olds, along with a staff of 20 teachers and a Motor Development Specialist. The physical activity curriculum blueprint for this quality school (NAEYC accredited, 1994) follows:

I. VALUES

The faculty of Lawrence Township Centralized Kindergarten Values:

A. AFFECTIVE

1. Enhancing Self-Esteem.
2. Movement as a positive learning experience.
3. Focusing on success not failure.

B. MOTOR

1. Development of fundamental movement skills through locomotor, manipulative and stability activities.
2. Development of creativity through expressive movement.
3. Fitness and its contributions to a healthy lifestyle.

C. COGNITIVE

1. Understanding movement concepts and skill concepts.
2. Reinforcing academic concepts.
3. Developing skillful, knowledgeable and expressive movers.

II. MISSION

The mission of the centralized kindergarten recognizes that:

Learning to move and moving to learn are of critical importance for the kindergarten child. Planned movement experiences are an integral part of the total educational program. Movement is a medium of communication, expression and learning. Movement is the basis for children's motor, cognitive and affective development.

II. LEARNING GOALS

The learning goals of the motor development program are to:

1. Develop mature fundamental movement patterns through exploration of basic motor skills.
2. Express ideas, thoughts and feelings with confidence through physical activity.
3. Develop physical well-being.
4. Develop independence in pursuing physical activity throughout life.
5. Develop sound safety practices.
6. Develop positive social interactions through a variety of physical activities.

IV. GENERAL OBJECTIVES

The learning goals of the motor development program are achieved through:

1. Learning and improving locomotor, manipulative and stability skills.
2. Developing an awareness for a physically fit body and emphasize good nutrition.
3. Fostering physical expression through movement.
4. Promoting self-direction.
5. Emphasizing personal safety as well as group safety.
6. Encouraging positive play behaviors.

V. CURRICULAR CONDITIONS

The motor development attempt to achieve the above objectives under the following conditions:

1. Each class meets for 30 minutes once a week.

2. Class size range from 24 - 28 children.

3. Ample equipment is available.

4. A teacher's aid assists with each class.

5. Time is designated for activity by each classroom teacher to be spent on motor development in their classroom.

6. Time is designated for activity carts in each pod hallway.

VI. SPECIFIC OBJECTIVES

Based on the curricular parameters outlined above, the following are the specific learning objectives of the centralized kindergarten motor development program:

1. Improved locomotor skills - skip, run, gallop, hop, jump, leap, slide and walk.

   Manipulative skills - throw, catch, bat, jumprope, bounce, dribble, trap, kick, volleying, rolling.

   Stability skills - static balance, axiel movements, dynamic balance.

2. Increased muscular strength, muscular endurance, aerobic endurance and joint flexibility.

3. Expression of feelings and moods, colors imagery and interpreting activity.

4. Providing a non-threatening learning environment, through guided problem solving, exploratory learning of new movement skills, and activity stations.

5. Encouraging thinking about playground safety rules. Knowledge of personal space. Establishing room rules and following them.

6. Learning to share, taking turns, cooperate with each other and use good sportsmanship.

VII. SELECTED STATION ACTIVITIES

1. Balloons and paddles
2. Bats, balls and cones
3. Bowling
4. Jumprope - foot activities and jumping
5. Ribbon sticks
6. Bouncing and catching with partners and alone
7. Scooter relays
8. Stretch bands

VIII. ACTIVITY IDEAS

1. Balloons and paddles
   A. Keep balloon in air by hitting from below with flat part of paddle or end of paddle. Use right and left hands.
   B. Volley balloon with a partner.
   C. Bounce balloon off of a wall.
   D. Hit balloon and one turn around.
2. Bats, balls and cones - relays.
   A. Strike ball off of cone with bat.
   B. Relay - line up cones for zig zag. Push ball with bat through cones, around last cone and back.
   C. Soccer style dribble with ball through cones.
   D. Run zig zag holding ball and passing off to next person.
   E. Bending over, push ball with both hands through cones.
   F. Dribble ball (basketball style) with one or both hands.

3. Bowling

   A. Teams of about four students. After pins are knocked down by bowler, that person is responsible for setting up the pins for the next bowler.

4. Jumprope Activities

   A. Lay rope on floor in straight line. Jump over rope forward and backward. Also, jump side to side.

   B. Leap over rope forward and backward and side to side.

   C. Straddle rope and rock side to side lifting one leg then the other. Do the same forward and backward over rope.

5. Ribbon Sticks

   A. Circle in front of body - right and left hands.

   B. Circle overhead - right and left hands.

   C. Figure eight - right and left hands.

   D. Side to side whip - right and left hands.

   E. Circle at sides - right and left hands.

   F. Up and down whip - right and left hands.

6. Bouncing and catching with partners and alone.

   A. Partners throws back and forth with one bounce.

   B. Toss and catch to partner.

   C. Bounce and catch alone.

   D. Dribble right and left hands.

   E. Bounce off wall and catch.

   F. Toss in air and catch alone.

7. Scooter Relays

   A. Sit on scooter and push with feet backwards.

   B. Knees on scooter, use arms to go forward.

   C. Sit on scooter and use feet to go forward.

   D. On stomach using arms and legs to go forward.

   E. Lay on back and push with feet to go backward.

   F. One knee on scooter and other leg pushes forward.

   G. Partners-one sits and the other walks behind pushing.

8. Stretch Bands

   A. Stand on handle with one shoe - do bicep curls.

   B. Overhead butterfly - arms up and pull out to side.

   C. Standing chest stretch - palms face outward.

   D. Standing rowing - place band under foot, hold the other handle with palms facing inward.

INCLUSION IN PHYSICAL EDUCATION

John C. Ozmun
Indiana State University
Terre Haute, IN

The concept of inclusion in physical education settings brings about a variety of thoughts and emotions. First of all, many claim they are unfamiliar with the concept or terminology. Secondly, some may find the inclusion concept synonymous with the idea of mainstreaming. There are also those who believe inclusion should be the only approach and other strategies should be phased out. With such variation in knowledge levels and degrees of interpretation, it is obvious that the first step is to define inclusion followed by exploring the strengths and limitations of the process.

Defining Inclusion

Part of the confusion with inclusion is that it can be professionally defined two different ways. It may be defined as the process by which all students with disabilities, regardless of type or severity, will be educated with their non-disabled peers in regular classes (Rizzo, Davis, & Toussaint, 1994). This approach has also been termed "full inclusion". A second definition involves the integration of students with disabilities in regular classes as it meets the criteria of the least restrictive environment (Stein, 1994). This second approach incorporates inclusion as one of many placement settings in which children with disabilities may be placed following an interdisciplinary evaluation process (Table 1).

Table 1. Placement options for physical education services (modified from J. Dunn & H. Fait. (1989). Special Physical Education: Adapted, Individualized, Developmental, Wm. C. Brown, Dubuque, Iowa.

I. Regular Physical Education (Mainstreaming)
II. Regular Physical Education and Consultative Assistance
III. Regular Physical Education with Assistance
IV. Regular Physical Education plus Part-Time Special Class
V. Full-Time Special Class
VI. Full-Time Special School

(Options I-III may represent inclusion settings depending on teaching methods and curriculum models)

A second aspect of inclusion that is confusing is its degree of similarity to mainstreaming. Mainstreaming suggests that little or no changes from what naturally occurs in the class will take place when children with disabilities are incorporated (Block & Vogler, 1994). Inclusion infers that curriculum and teaching method modifications are necessary for the process to be successful. Inclusion and

mainstreaming may be very similar in a setting where the teacher already uses various methods to meet students' needs based on individual skill and fitness levels. On the other hand, a teacher who teaches the class without taking in to account the spectrum of the individual characteristics of students will find the difference between inclusion and mainstreaming to be quite wide.

Strengths and Limitations of Full Inclusion

Full inclusion has both its defenders and opponents. As with any issue understanding why some people are supportive while others are in opposition is crucial in determining one's own view on the subject. It is also important to recognize that certain strengths and/or limitations may be considered more significant for one interested party than for another. For instance, students and/or their parents may place greater emphasis on a certain aspect of educational placement while school administrators may weigh other factors more heavily. With this in mind, an examination of the strengths and limitations of full inclusion is warranted.

In regard to the strengths of full inclusion, of primary importance is the positive effects it can have on the children involved with the process. For children with disabilities the social implications of being fully included in a regular physical education can be significant. It provides the students the opportunity to interact with and be a part of their age-related peer group rather than co-existing in separate educational settings. For the children without disabilities it offers an opportunity to develop relationships with and be educated about individuals with disabilities.

There are several factors that have been viewed as potentially negative when full inclusion is debated. Philosophically, some professionals believe that full inclusion in some cases may represent a more restrictive learning setting than what is mandated by the legally defined principle of the least restrictive environment. This is particular evident with students who have severe or profound disabilities. A second concern is whether the preparation of the regular physical education teacher is sufficient to work with children who possess unique needs. A third concern is that often full inclusion is adopted by a school system without the necessary support system in place to assist the regular physical education teacher in carrying out the inclusion requirements.

While philosophical differences may dominate the debate on full inclusion, many of the concerns conveyed by teachers can be diminished with thoughtful planning, curriculum and teaching method modifications, and administrative support.

Strategies for Inclusion

While the previous discussion is necessary for understanding the process of inclusion and defining one's own view toward the subject, Block and Vogler (1994) point out that "whether one does or does not believe in inclusion is becoming a moot point. Students with disabilities are already in regular physical education already in

regular physical education, and more school systems are adopting an inclusion model." (p. 43). With this in mind it is important to develop strategies that will allow the inclusion process to be completed successfully for both children and teachers. The following suggestions are offered to assist the teacher in creating an educational setting that will make inclusion a smoother process:

I. WHERE TO GET HELP?

A. Gaining the knowledge to work with children with special needs.

- Inservice training
  - Workshops
  - Conventions
- Involvement in the I.E.P. process
- Observations of inclusion settings
- Support system
  - Adapted physical education specialist
  - Physical therapist
  - Occupational therapist
  - Parents
- University course work in adapted physical education
- Adapted physical education textbooks
- Publications

B. Gaining the assistance to provide the individual-oriented approach necessary for inclusion.

- Teacher's Aids
- Student assistants
- Peer teachers
- Volunteers
- Parents

II. MODIFICATIONS FOR INDIVIDUALIZING PHYSICAL EDUCATION

A. Adapting Instruction

- Giving directions: verbal instructions, visual demonstrations, active physical assistance, use gestures or combinations of the above.
- The order of presenting information.
- Pupil/teacher ratios: 1:1, 1:6, etc.
- Nature of the group: disabilities grouped together
- Motivation
- Size and layout of movement space.
- Indoors/outdoors space.

B. Adapting Equipment

• Size	Shape	Length
• Texture	Weight	Width
• Level	Slope	Amount
• Color	Suspended	Moveable/stationary
• Inclusion of noise device		

C. Adapting Games

• Rules	Number of players
• Time allotment	Type of equipment
• Methods of scoring	Type of movement-skills included
• Positioning	Boundaries - size and shape
• Competitive vs. cooperative	

D. Adapting for Individual Differences

- Different disabling conditions
- Body composition
- Age
- Personality types (shy vs. assertive)
- Ability levels (beginners vs. advanced)
- Skill level
- Fitness level

DEVELOPMENTAL TASK ANALYSIS OF STRIKING

Task Conditions:

A. Striking Implement
   1. Hand
   2. Lightweight racquetball racquet
   3. Narrow plastic bat

B. Ball Movement
   1. Stationary on batting tee
   2. Slow underhand toss from 15 feet
   3. Overhand toss from 15 feet

C. Ball Size
   1. 12 inch lightweight ball
   2. 8 inch lightweight ball
   3. 4 inch lightweight ball

Proposed Sequence:

1-	A1	B1	C1
2-	A1	B1	C2
3-	A1	B1	C3
4-	A1	B2	C1
5-	A1	B2	C2
6-	A1	B2	C3
7-	A1	B3	C1
8-	A1	B3	C2
9-	A1	B3	C3
10-	A2	B1	C1
11-	A2	B1	C2
12-	A2	B1	C3
13-	A2	B2	C1
14-	A2	B2	C2
15-	A2	B2	C3
16-	A2	B3	C1
17-	A2	B3	C2
18-	A2	B3	C3
19-	A3	B1	C1
20-	A3	B1	C2
21-	A3	B1	C3
22-	A3	B2	C1
23-	A3	B2	C2
24-	A3	B2	C3
25-	A3	B3	C1
26-	A3	B3	C2
27-	A3	B3	C3

Additional factors for consideration

Skill Level:

- eyes focus on ball
- hip and shoulder rotation
- contralateral weight transfer
- contacts ball

Scoring Method:

0 - absent
1 - emerging
2 - mastered

Environmental Settings:

- Formal Test
- Informal Play
- Structured Play

From: Dale Ulrich (1988)
Children with Special Needs-
Assessing the Quality of
Movement Competence.
JOPERD, 59, 43-47.

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CREATIVE COLLABORATIONS IN MOVEMENT AND MUSIC

Lisa Van Scyoc
Music Teacher, Roosevelt Elementary School
Lakewood, Ohio

Deborah A. Garrahy
Department of Kinesiology
Indiana University

"Creative Collaborations In Movement and Music", is the result of a five year effort to join the music and physical education curriculums at Roosevelt Elementary School. Both programs called for the implementation of dance units. It seemed only natural, that as the physical education complex was designed to accommodate large groups of active students, we combine classes for the month long unit.

The opportunity to unite both physical education and music, afforded our students the opportunity to have a daily, movement program for at least forty minutes. What transpired from that first year, has developed into an annual event, culminating with a school wide assembly. The program has continued to grow each year, to the point of invitations being mailed to parents, school administrators and members of the community.

The driving focus of our collaboration was to help students develop confidence and competence in their ability to dance and experience varied cultural expressions of movement.

Methods of Instruction

The music and teaching style employed for the development of the unit, was created by Phyllis Weikart. It involved a four step language process, which allowed the student to prepare for the upcoming movement sequence and then combine the language (cue words) with the movement. It proved very helpful for the students to acquire the movements needed, if we added the dimension of language. here is an example of what we mean by a "language process".

a) Teaching the forehand in tennis: The cue/key words **"pivot, step, swing, follow through"**, help the student remember what they are supposed to do in executing this skill.

The same method of presentation is true in the teaching of dance. Language becomes the organizer for the movement. The progressions move from basic movement patterns to complex sequences.

Examples: Basic: Student matches the naming of a body part with the corresponding bilateral motion: **"Head, head, head, head"** - student taps head with both hands.

Complex: "Tap front, tap back, step, step, step. Swivel to the left, swivel to the right, jump forward, clap, jump back, clap, repeat.

(Limbo Rock)

In many cases, dance has been taught by having students watch the teacher and **then** imitate the movement. What ends up happening is the student reverses the movement or forgets it. This method can work, but difficulty occurs when the student does not have the teacher to model the movement.

Listed below is the Phyllis Weikart method of teaching dance, with modifications by Van Scyoc and Garrahy!! We adapted the process to fit our needs and those of our students. We encourage you to do the same!

Step #1: **"Say"** - The teacher asks the students to repeat the descriptive words of the dance.

Step #2: **Say and Do"**** - #1 can be omitted if the #2 sequence appears easier (we have found it best to start at #2).

- Match repetitious chant with movements. No music is involved, yet!

- **example: side, back, side, cross, side lift, side lift.**

Step #3: **"Whisper and Do"** - Repeat step #2, but have students whisper.

- Music is added after the students become proficient in performing the activity.
- Language helps the student match the musical beat with the movement.

Step #4: **"Do"** - The teacher has the students complete the sequence without repeating the words out loud and without the music.

- Music is added when the students can successfully perform the sequence.

*** The Weikart approach indicates that music may be included as early as Step #3.**

**** We suggest that you know your students best. Therefore, we encourage you to use your expertise to help your students attain/surpass the unit objectives!!**

Roosevelt School Unit Outcomes:

1) Increased student appreciation for movement and music concepts associated with dance.

2) Student enjoyment in their ability to dance and a "new" respect for the physical ability it takes to dance well.

3) A growing repertoire of dances, on a yearly basis.

4) Collaboration and cooperation between teachers and a continued respect for each other's profession.

5) Combining numerous aspects of curriculum areas:

   a) Physical
   b) Rhythmical
   c) Mathematical
   d) Historical
   e) Geographical

If interested in receiving information on the music and methods used, we have included a toll free number and up to date costs of the compact disc/tape collection.

Title: Teaching Movement and Dance: Rhythmically Moving - Phyllis Weikart
1-800-397-9378

Coast as of 5/13/94: **Compact Discs: 9 c.d.'s @ $15 = $135**
Cassettes: 9 @ $10 = $90
Manual: $29

FOLK DANCE ASSEMBLY
ROOSEVELT SCHOOL
MARCH 31, 1994

Kindergarten:

Dancing with a Stick (Hap Palmer): USA
Les Saluts (The Soldiers): France

First Grade:

Noble Duke of York: USA
La Raspa (Mexican Hat Dance): Mexico

Second and Third Grade:

California Strut: USA
Pattycake Polka: USA
Virginia Reel: USA
Fjaskern (Hurry Skurry): Sweden

Fourth Grade:

Troika: Russia
Te Ve Orez (Tea and Rice): Israel
Armenian Misirlou: Armenia

Fourth and Fifth Grade:

Romanian Hora: Romania
Bele Kawe: Africa
Pata Pata: South Africa

Fifth Grade:

Duck for the Oyster: USA
Red River Valley: USA
Take a Little Peek: USA

Entire school will conclude the assembly with the dance, "Alley Cat".

NOTES: